



# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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# ART and TOLERANCE

## an Editorial

**I**F THERE ever was a time when tolerance should go hand in hand with art education, that time is now. No matter what our creed in art may be there is no way of knowing that we are absolutely right any more than those who believed their creed or religion in the days of inquisitions was supreme above all others, and right. What crimes have been done in the name of religion may be done in art education; if not in deed they may be done in principle. It was Browning who said, "There are those who believe something, and therefore will tolerate nothing" which applies to those who state, "There can be no tolerance, either you are right or you are wrong." The mind of charity and liberality grants others the privilege of reasoning in their own way and as Sir Philip Sidney stated, "Among the best men are diversities of opinion, which should no more in true reason breed hatred than one who loves black should be angry with him that is clothed in white; for thoughts are the very apparel of the mind."

- For those who have a conviction that only certain art techniques are proper or those art educators who believe that only certain methods should be pursued in art teaching there is this truth to consider: That we all have changed our minds as to art creeds and when we believed differently we did so honestly, and if we are tolerant we often decide we are mistaken and find ourselves back on the side we once condemned.

- We are in "days of experimenting" not only in art education but in many avenues of education. To read any digest of educational trends with noted educators on both sides of theories, or to realize how the theory of educational psychology and mental tests approved today are found wanting tomorrow, is to realize that tolerance, charity, and patience must be part of every art teacher's equipment.

- *School Arts* has always tried to keep its pages "open minded" and tolerant, presenting examples of "various schools of thought in art education." A review of its thirty-six years of three hundred and seventy issues will verify this. The statement recently made by the able art director, Harry Jacobs of Buffalo, "Thirty-six volumes of *School Arts* contain the one consecutive and reliable record of the growth of the composite art-educational mind of the United States," says in concise words what many art leaders have expressed about *School Arts*. *School Arts* will continue to present to its more than twenty-thousand subscribers and its more than a million readers the art of all groups, rather than the insistent views of any "clique." I believe in the good advice by Valentine Kirby in *School Arts*, September 1929, "Cultivate the progressive, forward looking attitude, heeding the admonition, 'Prove all things, hold fast that which is good.'" Undoubtedly art teachers have the good sense to select what fits into their community needs and school program, as our great country is too diversified to accept one educational plan only.

- In these days of war talk and world unrest it requires strength and vision to retain tolerance. Planned propaganda and hatred run fast through all civilization to breed dissension and unrest. Art and War are opposed to each other. War is Destruction, bred of Greed and Intolerance. Art is Creative, bred of Beauty and Tolerance. They are as opposite as the poles. To oppose the art of a country, to condemn or isolate the art of any country because their war lords fasten war upon its peoples is to become an ally of Intolerance. True Art is the finest mental expression of a country and while its war craze should be deplored its Arts should be appreciated, encouraged, preserved. To do otherwise would be an act toward destroying the spiritually creative side of a nation. Encouraging its art we may aid in curing its war-distorted mind just as we use creative art work or occupational therapy for our mentally ailing individuals.

- Dr. Norman Fenton, noted educator, stresses the bad effect of encouraging hate upon school children in America, because of the propaganda against the Japanese nation as a whole, for the acts of its rulers, stating such publicity is more harmful to the American children than to the Japanese, in that "the hater is always hurt more than the hated." It was Shakespeare who said, "I will chide no heathen in the world, but myself, against whom I know most faults," and Goethe who claimed, "Tolerance comes with age. I see no fault committed that I myself could not have committed at some time or other." George Eliot truly said, "The responsibility of tolerance lies with those who have the wider vision."

- I believe most Art Educators do not accept the statement, "There can be no tolerance," and that most of them have the "wider vision" of Tolerance.

Pedro J. Bemón





Courtesy of The Davis Press, Worcester,  
Publishers of "Art Metal Craft" Portfolio

#### MORE COLOR IN METAL

Color may be produced in metal in  
several simple ways adding brilliancy  
and beauty to an old and durable craft

See Article on Metal Coloring for Directions





#### THE MOST BEAUTIFUL CHAIR

A marvelous piece of Byzantine craft dating from the Sixth Century, called the Chair of Maximian, located in Ravenna, Italy. The chair is decorated with ivory carvings of scenes from the Gospels, and panels of plants, birds and animals



# ART IN THE HIGH SCHOOL

A. G. PELIKAN  
Director of Art  
Milwaukee Art Institute



THE ever-increasing interest in public education has caused many parents and students to analyze the subjects taught in our schools more critically, and in the case where a choice of subjects is offered, to evaluate each subject chosen very carefully. The question, "Why study art in high school?" frequently arises and it may be timely to point out the reason for the introduction of art education in our school curriculum. Among the main objectives of education as defined by the Department of Superintendence of the National Education Association, we find the following:

"Worthy home membership, vocation, citizenship, and worthy use of leisure time."

- The old-fashioned drawing lesson in which a student copied a drawing from the left page of his drawing book to the right page is a long way removed from the activities which are now carried on in an up-to-date art department of our public schools. Original work in drawing, painting, modeling, home planning, poster work, and the various crafts is the order of the day. Creative activity is evident among the students who fill the art classes, and it is always a source of surprise and of satisfaction to the parents, to the public, and the students, to visit an exhibition of high school art work and see the skill and artistic merit with which this work has been executed.

- At a time when the machine is constantly displacing the work of the hand, there is danger that only those will learn to use their hands who expect to become surgeons, craftsmen, artists, etc., or who are trained to follow any of the skilled trades.

- The arts and crafts courses offer the much needed opportunity to develop a certain amount of skill and to exercise the imagination through creative work. There are still many people who claim they have no artistic ability of any kind because they can't even draw a straight line. The fallacy that the ability to draw a straight line is proof of artistic talent, is about as valid as the idea that the ability to copy a magazine cover or a cartoon indicates creative ability.

- Our young high school students are taught the fundamentals and principles of art as they apply in everyday life, so that the writing of a letter, the arrangement of an advertisement in a newspaper, the selection of a necktie, or the arrangement of the counter in the corner drug store, all become problems in which art plays an important part. Intelligent home planning is not possible without a knowledge of what constitutes good line, form, and color. A study of the principles of rhythm, balance, harmony, opposition, scale, etc., soon convince the student that these principles are used every day in every object produced by the hand or the machine, whether in the five-and-ten-cent store or the most exclusive shop on the avenue, in the most humble room or in the home of the wealthy, in the business office or in the hospital, in the baby's toys or in the smart-wear gown shop, in the railroad shop or in the jeweler's store, in the art gallery or in the movie. There is no place and no time where art does not play an important part. It is and always has been so closely related to life that it is impossible to get away from it.

- There are two principal reasons why every high school student should study some arts and crafts: First, because of the satisfaction which comes with the ability to do something worth while, and second, because a knowledge of art has a definite practical value which can be made use of in any field of work. The doctor, the engineer, the lawyer, teacher, minister, or the scientist who knows something about art, will be able to apply this knowledge in his professional work. All skilled workmen who take real pride in their work must be able to draw and should know when an object is well designed and when it is not. Clerks, storekeepers, and business men constantly make decisions either in what they buy or what they sell, which reflects the application of art.

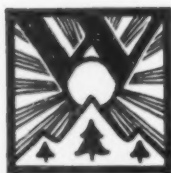
- Hundreds of instances where a knowledge of drawing and design has helped a young man or young woman to secure a position, have been brought to my attention. The young man or woman who can do simple neat lettering, lay out a bulletin cover or other printed matter, arrange window or counter display, make a simple poster, or help in the selection of a rug or piece of furniture, has a decided advantage over the person who cannot. Today the person who can do more than one thing and who can adapt himself readily, is the kind of individual needed in the professions and in industry. Aside from the practical value, there is considerable personal satisfaction and pleasure to be derived from an acquaintance with the arts and crafts for leisure time use.

- The arts and crafts play such an important part in the cultural development of an individual, a community, or a nation that parents and students should be sure to study the many advantages which a good high school art and crafts course has to offer.



# CASTLES in SPAIN

JOHN GALSWORTHY  
Condensed from "Candelabra"\*



**W**HAT do we moderns dream? This question crossed my mind in Seville cathedral, that stone fabric of man's greatest dream in the "Dark Ages." In the year 1401, the Dean and Chapter of Seville solemnly resolved:

"Let us build a church so great that those who come after us may think us mad to have attempted it." The church took 150 years to build.

• We, too, dream, no doubt; and our dreams have results, such as the Roosevelt Dam, the Woolworth Building, the Panama Canal. But all of these things were dreamed and fabricked out for immediate material profit. The old builders of pyramids, mosques, and churches carved and wrought and slowly lifted stone on stone for remote and spiritual ends; they built for tomorrow in another world, forgetting that all of us have a today in this. We moderns mine and forge and mason-up our monuments to the immediate profit of our bodies. Both have worshipped half truths.

• We moderns pursue what we call Progress. All our stupendous achievements have this notion at their back. Incidentally, they may give pleasure to the spirit—Brooklyn Bridge may look beautiful in any light, Sheffield chimney-stacks may look beautiful in the dark—but they were not put up for that purpose.

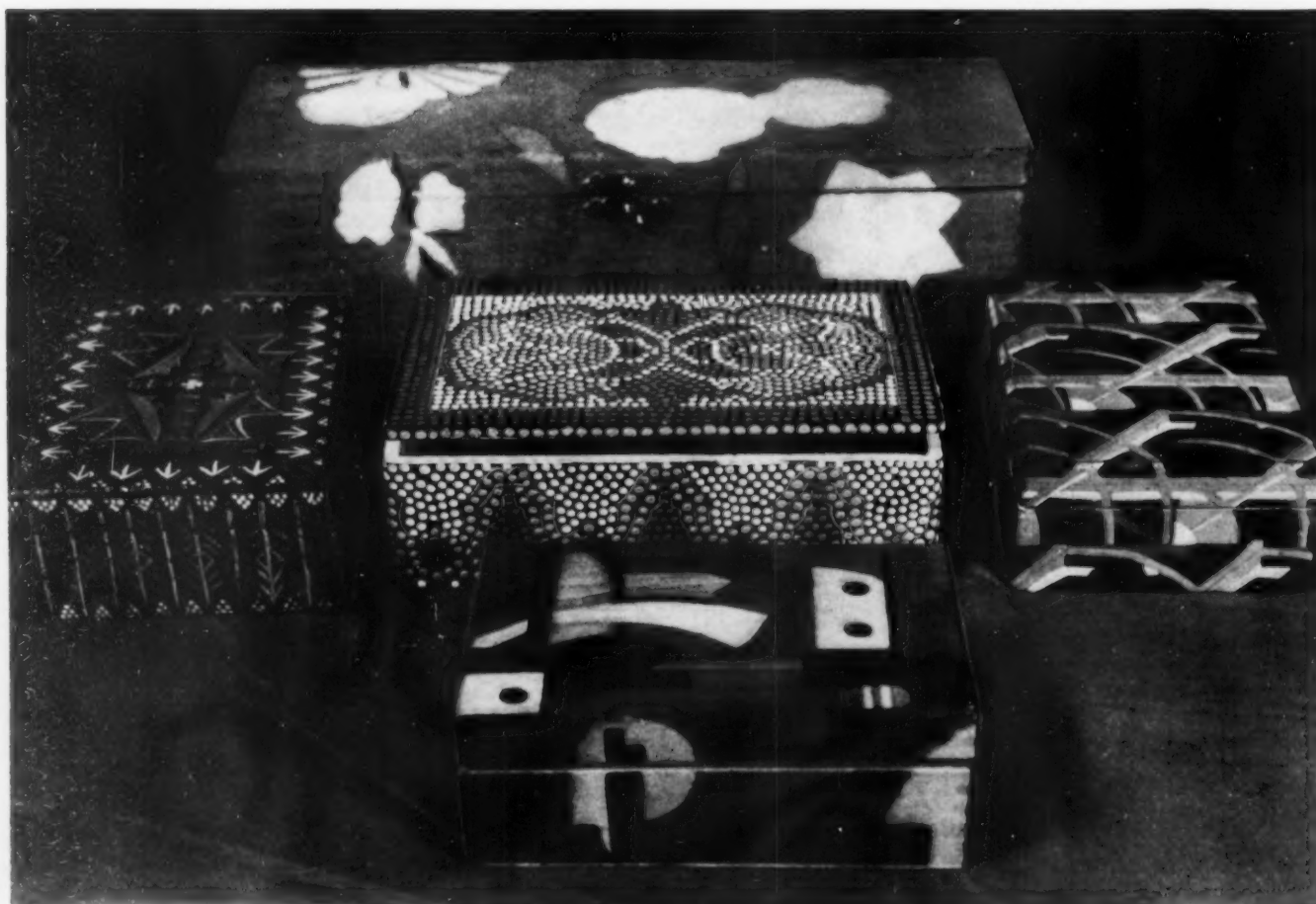
• No one objects to production sanely directed to

fine purposes. But this Progress of ours, of which machinery is the mistress, does it progress?

• Before the industrial era, men used to make things by hand, with at least the craftsman's pride in their work. The tendency of modern "Production" is to center a man's interest not in his working day, but outside of it. The old artificers absorbed culture from their work. In these days culture, such as it is, is grafted on to workmen in their leisure. While at work, they press buttons, turn wheels, toil with monotony at the section of an article—so many hours of machine driving a day, the total result of which is never a man's individual achievement.

• We used to have the manor-house with half-a-dozen hovels in its support. Now we have twenty miles of handsome residences with one hundred and twenty miles of back streets, redolent of dullness, dirt, and discontent. The proportions are still unchanged, and the purple patches of our great towns are too often as rouge on the cheeks of a corpse. True progress would mean gradually extinguishing the disproportion between manor-house and hovel residence and back street.

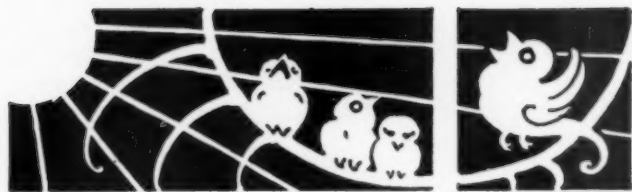
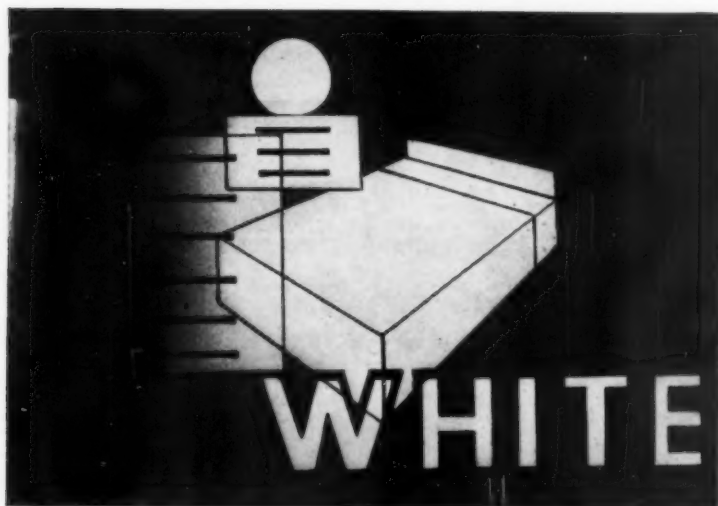
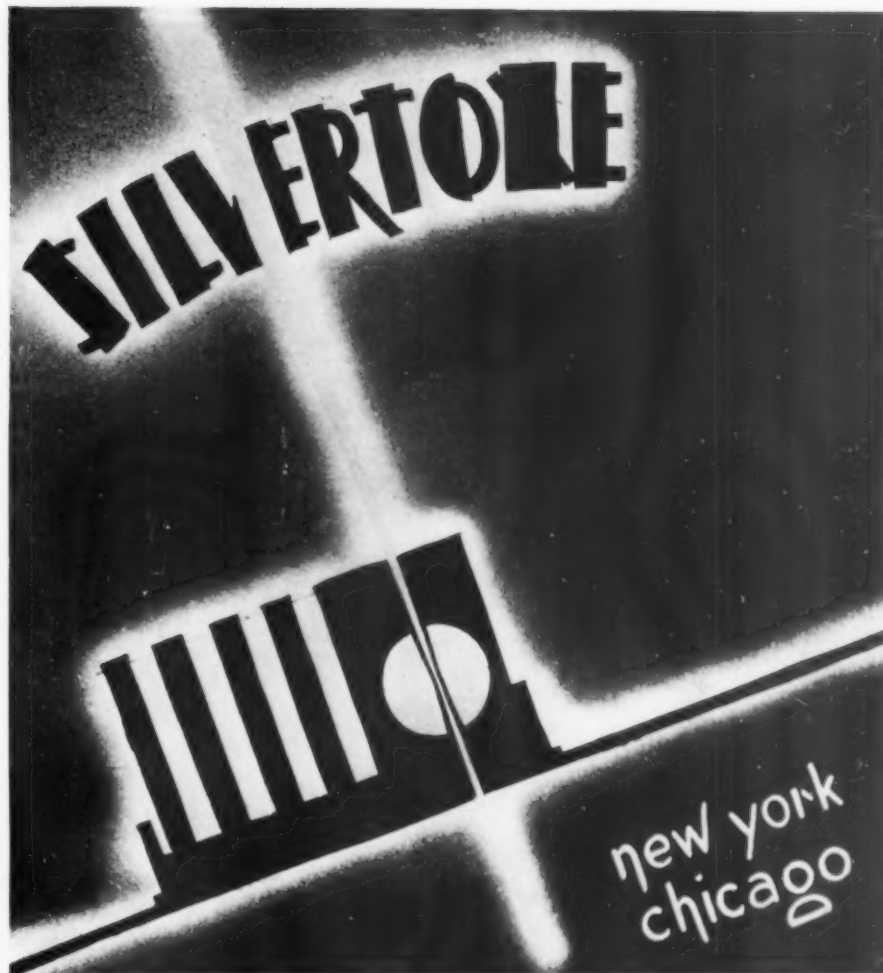
• It seems ungrateful to criticize the practical business man. One owes him much, but one would like to owe him more. For does his vision as a rule extend beyond keeping pace with the present? And without vision—the people perish! And haven't the present





## ARTS and CRAFTS

High school students from many schools in many states competed in a Scholastic Competition for Advertising Art and for Design Applied to Wooden Boxes. In Advertising Art, the illustrations on this page show the second and third awards to Warren Beltz of Abington, Pennsylvania, and Phyllis Tanner of Detroit, Michigan. The first prize for Box Design was awarded to Evelyn Collins, Lansing, Michigan. The illustration on opposite page shows a group of the Honorable Mention boxes with the prize-winning box in front. These awards were sponsored by American Crayon Company



\*A collection of Galsworthy's essays and addresses published by Charles Scribner's Sons, New York City

generation of business men—with notable exceptions—a sort of indulgent contempt for art and beauty? Yet beauty alone, in the largest sense of the word—the yearning for it, the contemplation of it—has civilized mankind.

• The word beauty is here used to mean everything which promotes the true dignity of human life, not only such desirable embroideries as pleasant sound, fine form, and lovely color, but health, strength, cleanliness, joy in living, just and kind conduct. Writers sometimes urge the need for more spiritual beauty in our lives. I distrust the word spiritual. We must be able to smell, and see, hear, feel, and taste our ideal as well; must know by plain evidence that it is lifting human life, and is the heritage of all.

• The mistake of all ages, perhaps, has lain in keeping the knowledge and the love of beauty as a preserve of the few, the possession of a caste. No great proportion of us are capable of creating beauty; but an immensely greater porportion are capable of appreciating it than have been given the chance of so doing. Besides cooking and the fine art of being clean, we can bring an inkling of the other fine arts—architecture, painting, music—to children even in the humblest school. It should be our castle in Spain to put beauty within the reach of all.

• Sentiment apart, the ideal of beauty is the best investment modern man can make. Science has  
(Concluded on page 7-a)



# A POTTERY PROJECT

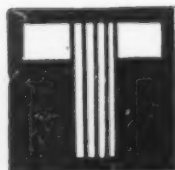
FRIEDA ANDERSON

Instructor, Sheridan School, Elgin, Illinois

*A Project by the Seventh Grade of  
Sheridan School, Elgin, Illinois*



Pouring liquid clay into the moulds at Haeger Pottery



THIS field of creative art was decided upon because of its attraction in form and color, the fascinating hand work involved, and its present popular use in the home and business world.

This art project was correlated with history, geography, composition, spelling, and letter-writing, as well as handicraft.

- **Aim:** Our aim was to create something lovely and useful, at the same time to learn the beginning and development of a rapidly growing industry in which more and more United States workers are making a livelihood.

- **Procedure:** We began by studying the history of this oldest of arts known to man. The first glimpse into this fascinating romance developed interest and aroused curiosity. The children voluntarily brought pieces of pottery from home, pieces which had heretofore been unnoticed.

- **The Haeger Pottery at Dundee**—only six miles from our school—was extremely appealing to us, but to appreciate the work done there, and their results we needed some practical experience. Near Elgin we have some fairly good plastic clay. We made our first jars, vases, and bowls of this. We were encouraged.

- Our next step was to visit Haeger's. Their pieces are made with molds. However, we learned of the preparation and treatment of clay and of the baking

and glazing of the formations. We bought clay from them and again made vases, jars, and bowls of our own. This trial showed more success. Some pieces were so well made that we had them baked and glazed at Haeger's.

- Between these trials of actual work we kept up the study of pottery. We had special reports on different kinds of pottery and its development in different countries. We had talks and demonstrations by authorities on the subject.

- High spots in our study were guided tours through the pottery departments of the Art Institute and the Field Museum in Chicago.

- **Conclusion:** Booklets made by each child covering every step in our study, and a classroom display and program closed our project.

- The booklet covers were still life designs made of cut paper in gay colors. These booklets included reports, pictures of the children at Haeger's and at work in the classroom, pictures of our display, and additional information gleaned by each child.

- The display was a collection of at least one piece of work by each child—arranged against a plain background to their best advantage.

- The program in connection with the display was a series of talks on the things we had done, a demonstration of the method we used to make our bowls and a résumé of the Pottery Industry in the United States.



The class learned of the baking and glazing of pottery. Clay was secured and jars and bowls were made and fired and glazed at the Haeger Pottery at Dundee.



The final display in the seventh grade classroom, project in pottery by the seventh grade of Sheridan School, Elgin, Illinois. Frieda Anderson, Instructor





## MY HOBBY, WOODCARVING

JOHN TISKAN  
Central High School  
Superior, Wisconsin



MY START in carving was made very early in life, so my mother says. It extends even beyond the reach of my memory. While still in the creeping stage I first showed my affinity for knives and carving. Seizing a large butcher knife I rambled off to be discovered later in my lair beneath the kitchen sink whittling on a stick.

● Nearly as long as I can remember, I have had a knife. I've lost plenty of knives in my day, but do not think that I didn't take care of my knives, for I did. Before doing any tumbling about, or climbing in the trees, I always made sure that my knife was on the bottom of my pocket with a handkerchief to hold it down.

● As a tribute to the whalers of the good ship *Pequod* of Melville's "Moby Dick," and to fit with a trim little boat which my father had made for me, I wished to make a crew. A harpooner would be needed; so I hunted up a piece of two-by-four and set to work. The position of the figure stirred my memory. Why, here I had a swordsman, a duelist par excellence! Now, to make another one. The other I made a Russian, influenced, I suppose, by reading "Count Zirdimoshy's Duel."

● My materials, if anyone is interested, are odds and ends of wood, usually soft white pine. My tools, two knives, razor sharp.

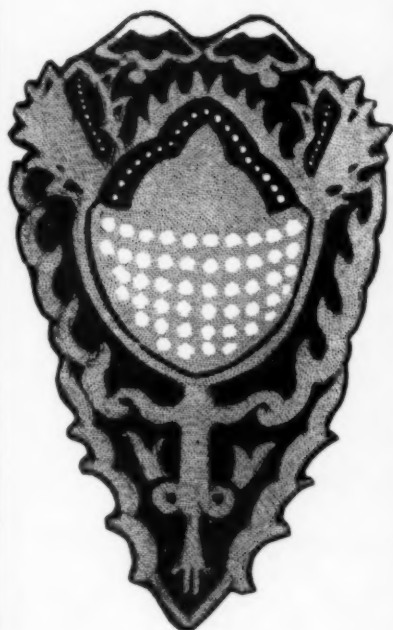
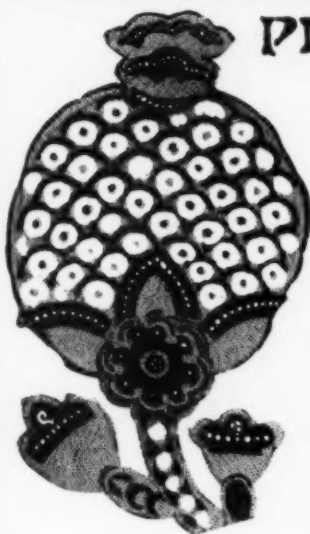


A group of wood carved figures, wood whittled into art by John Tiskan of the Central High School, Superior, Wisconsin. His materials: odds and ends of soft wood. Tools: two knives, razor sharp.





# PERMANENT DYE BATIK CRAFT



## PART ONE



$\frac{1}{4}$  lb of dyestuff (Sulphur dye)  
 $\frac{1}{4}$  lb sulphide of soda concentrated



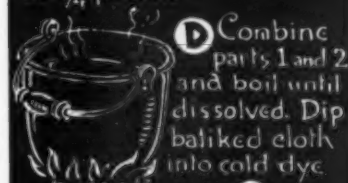
Dissolve dyestuff and soda using only enough water to clear solution. Bring to boiling point.

## PART TWO

### SAL SODA

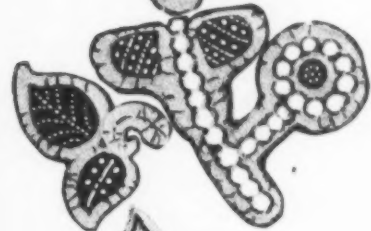
$\frac{1}{2}$  the weight of dyestuff or  $\frac{1}{8}$  pound

SALT 3 times weight of dyestuff or  $\frac{3}{4}$  pound



Combine parts 1 and 2 and boil until dissolved. Dip batiked cloth into cold dye.

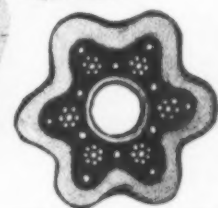
Hang cloth in air to dry. Exposure darkens cloth and sets color.



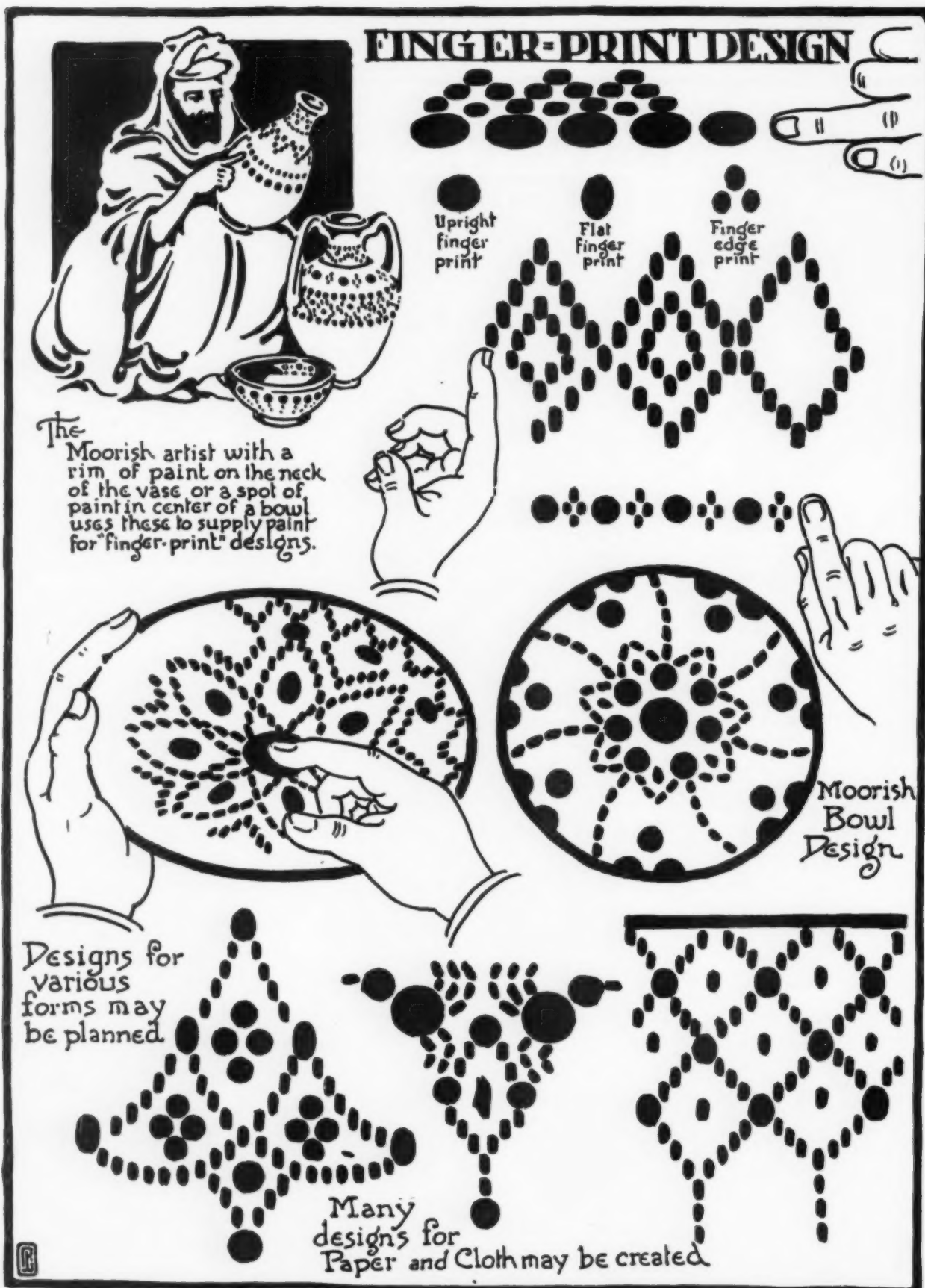
Designs from Javanese Batiks



Flower Motifs Javanese Batiks

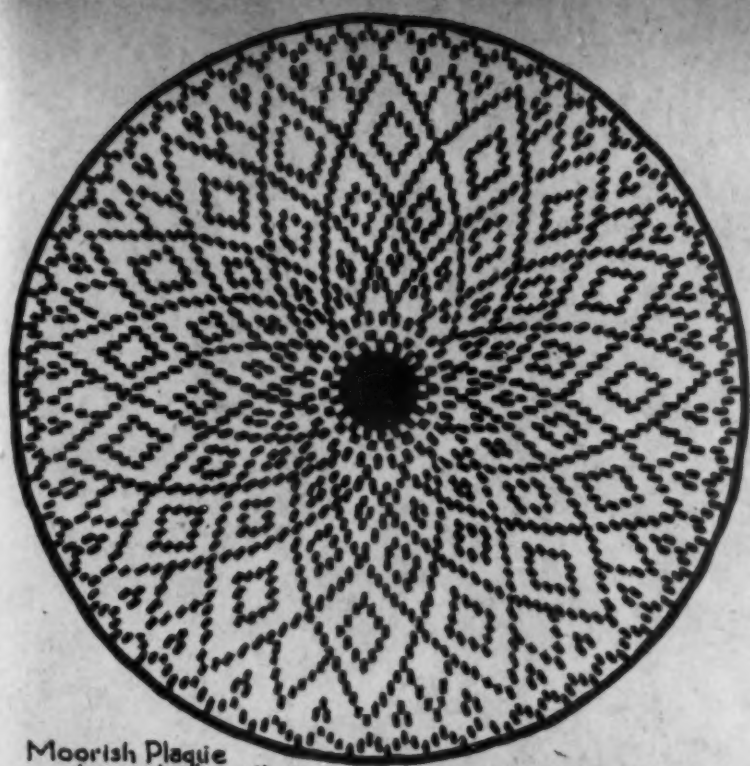




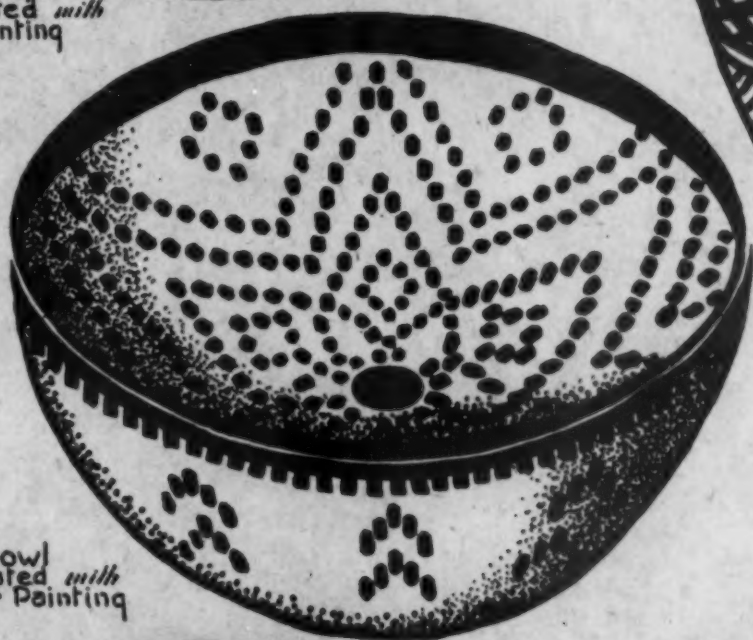


The Moorish potters and women for many years have finger-printed their porous pottery with intricate and artistic motifs made by touching different parts of fingertips to asphaltum paint and transferring the paint to the pottery surface. It is surprising how this idea, using drawing ink or showcard paint, will result in many creative designs by pupils in the grades





Moorish Plaque  
decorated with  
Finger Painting



Bowl  
decorated with  
Finger Painting

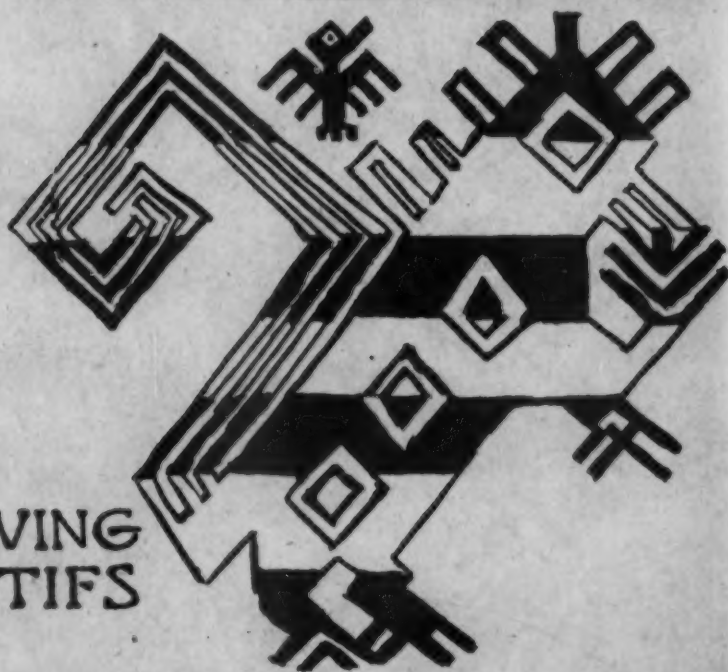
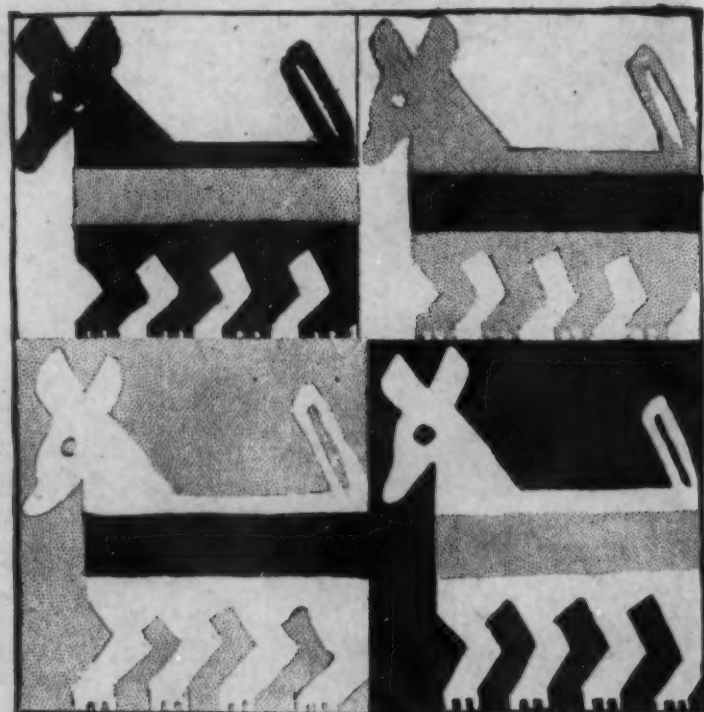
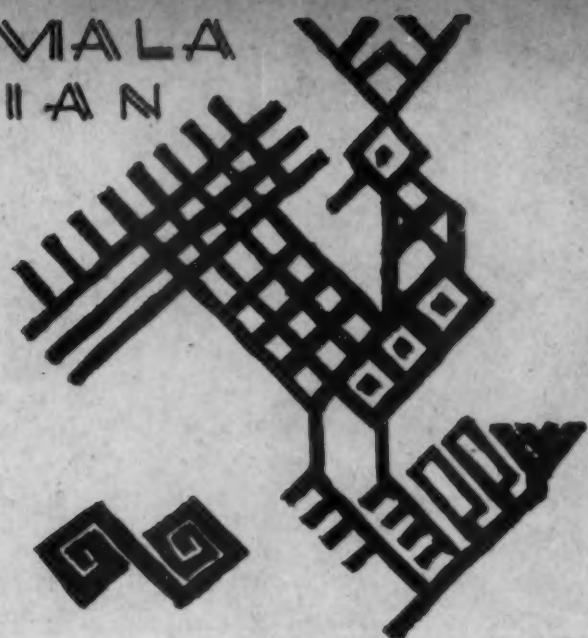


POTTERY  
*from*  
NORTH AFRICA





# GUATAMALA INDIAN



## WEAVING MOTIFS





Etched and Pierced



Engraved

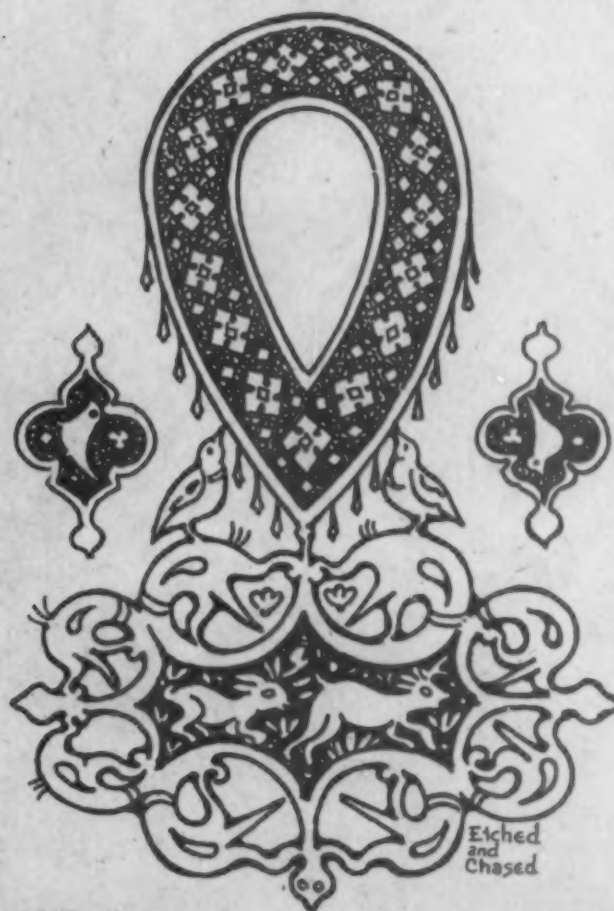
# METAL DESIGNS from INDIA



Engraved and Chased



Etched



Etched and Chased





HANDICRAFTS OF  
OTHER LANDS

HINDU METALSMITHS



JAVANESE BATIK MAKERS





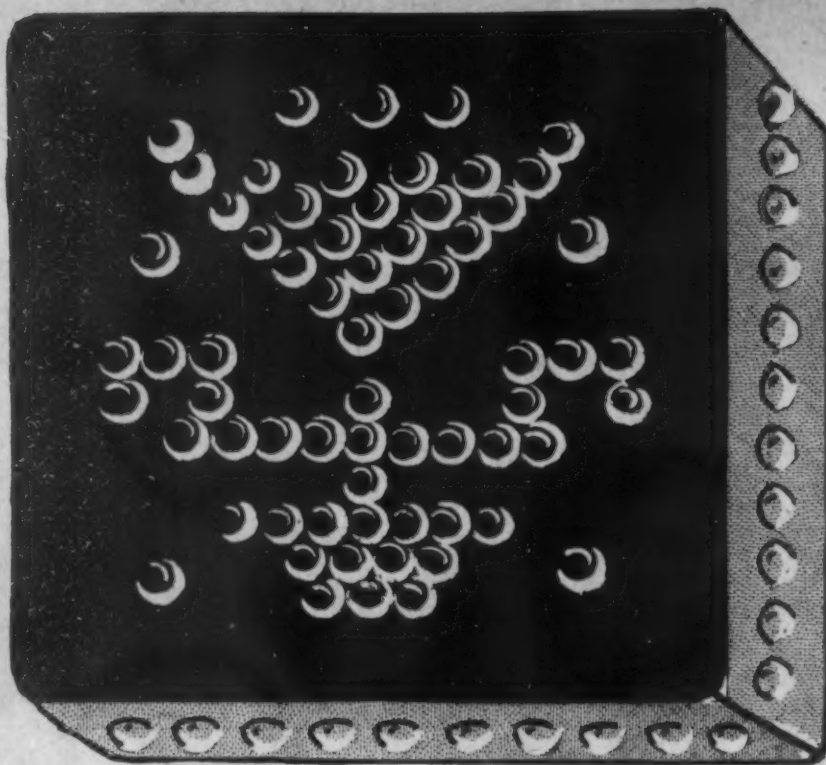
GUATAMALA INDIAN WEAVER



MOROCCAN POTTERS



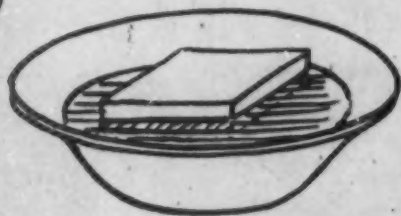
# TEA TILES



MADE WITH END  
GRAIN SLABS OF  
PINE AND DECOR-  
ATED WITH UP-  
HOLSTERY NAILS

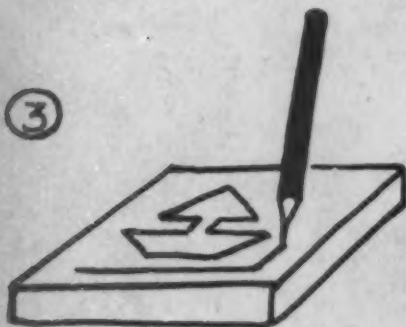
- ① FROM THE END OF A  
FOUR OR FIVE INCH POST  
CUT SLABS ONE TO  
ONE AND A HALF INCHES  
THICK

②

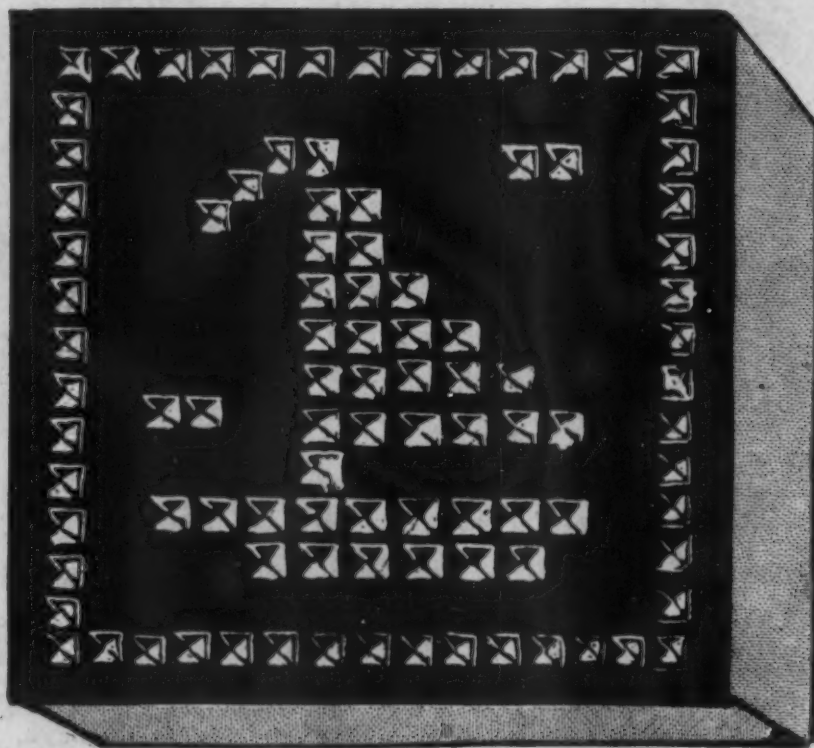


SOAK BLOCK IN  
WATER TO INSURE  
IT FROM CRACK-  
ING

③



SKETCH DESIGN  
ON WITH SOFT PENCIL



④

HAMMER  
NAILS ALONG  
OUTLINE. KEEP  
THEM EVEN  
AND FAIRLY  
CLOSE TOGETHER



⑤  
EDGES  
MAY ALSO  
BE DECOR-  
ATED



Begin with the simple structure and then work over the entire figure several times adding details. Never complete one part before advancing on the rest.



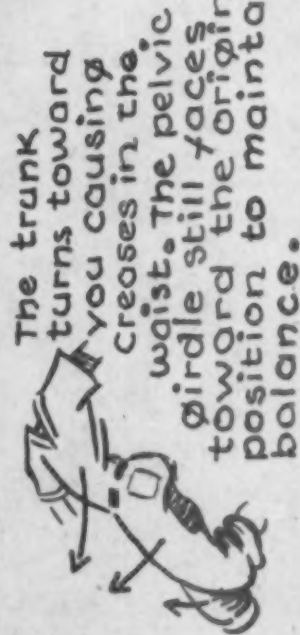
Get the essence of the action first.

Now let's analyze the most important details that go to make the figure complete.

The neck is rigid from the effort and the chin is tucked in.



The feet are planted and the body twists.



The legs cross bringing the right foot to the left position-or nearer you.



The far arm is thrown to the side and the hand turned out in an attempt to retain the batter's balance.



Speed lines give that added zip to a comic. They give the action sure direction and power.



**CARTOON**  
HARRIET  
WEAVER **5**

Note the speed lines in all the sketches. Watch the funnies for them. They're vitamin D to comics!

Action before details!



# BIRDS *from* JAVANESE BATIKS





# A RECREATIONAL OCCUPATION

ALYSE ROE GILCHRIST  
Teacher, Seattle, Washington



This is a photograph of a descendant of the famous Pulcinella, made by the Girl Scouts during their Summer Day Camp Activities in preparation for the mid-winter Puppet Show. He is to be "The Announcer" and is twenty-four inches tall.

The foundation of the head is a paper sack. This is covered with papier-mâché. The nose (seven inches in length) proved too heavy to stay in place, so a string was tied about the middle of it, brought up over the forehead, down to the back of the neck, then overlaid with strips of paper and paste, until firmly anchored in place. The eyes are ultramarine circles painted on small squares of white paper and pasted inside the head before it was attached to the body, which is made of cloth. The suit is black satin with cutaway coat. A bright red tie and black leather shoes complete his outfit.

The group was assisted by Alyse Roe Gilchrist, Teacher from District No. 4, Works Progress Administration, Seattle, Washington. Glen F. Cottle, Supervisor.



DIVERSIFIED plan was developed in the summer recreation program for District No. 4, Works Progress Administration, nearly all field sports being tried out by the playground groups.

- The indoor sports were even more varied than the field activities. Children, from three years to thirteen or more, tried the thing their interest or curiosity dictated; spatter prints, done with toothbrush, wire screen and bluing, or red ink; clay modeling, coping saw, tin can craft, papier-mâché. It was one grand and glorious experiment.

- Masks held the interest of the Coe School children. The method of construction was as follows:

- Each slipped a paper bag over the head, and marked eyes, nose and mouth. These were cut to express individual fancy, and the bag was rounded out with crumpled newspaper inside. Torn strips of newspaper dipped into strong corn paste were laid on

the paper bag, front and sides, but not the back. We were careful not to cover the eyes and mouth. After about two layers of paper strips, we applied the nose and ears.

- Almost any shape did for the nose. A double piece of paper, pasted between and on both outsides, was turned up a half inch at the end and laid against the face where the nose ought to be. Strips led from the face over the nose until it was firmly anchored in place. The ears were made in the same manner. Any shape you wished was cut, large. Three or four pleats were made for the lobe, or lower end, an inch turned and laid against the head, strips placed from the ear over the face in front, and the same at the back of the head. If round cheeks were desired, pieces of paper were wadded up and placed where you wanted the rounding part, then strips were placed over it, until properly blended into the face.

- When there seemed to be too much paste, we laid a layer of dry paper, then continued with our





JOHN HAY SCHOOL RECREATION CRAFT CLASS  
District No. 4, Works Progress Administration, Seattle, Washing-  
ton. Glen F. Cottle, Supervisor. Alyse Roe Gilchrist, Teacher





#### PAPER BAG MASKS

Made by Coe School Recreation Craft Class, District No. 4, Works Progress Administration, Seattle, Washington. Glen F. Cottle, Supervisor. Alyse Roe Gilchrist, Teacher

pasted strips. Five or six layers were usually enough. A thin layer of paste was spread all over the outside, in order to make sure the ends and edges were fastened down.

- We hung these masks on the clothesline and when dry enough, painted them all over with wall paint—blue, yellow, lavender, green and pink. When dry the second time, such decorations as red lips, tinted ears, black eyebrows, tinted or red cheeks, and an ultramarine stripe right around the eyes, which intensified the eyes looking through, were added. Other stripes, streaks, or spots, expressed the individual owner's idea of beauty.

- For our tin can craft, we usually used the gallon fruit can. With tin snips we cut the needed size and fastened it to a board like the end of an apple box, by tacking around the tin, not through it. Thin paper was laid over the pattern and a tracing made. This was pasted fast to the tin and each line picked out by using a small screwdriver placed on the line and tapped smartly with a hammer. We were careful not

to cut through the tin but, if such a thing did happen, it was kept for comparison with later and more successful efforts.

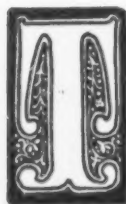
- After the outlining was completed, we took a nail about three and one-half inches long, with the point clipped off, and began at the outer edge to lay the mat. Moving the nail steadily back and forth, with a constant stream of tapping with the hammer, drawing slowly toward the center. If you hammered close and hard, the tin bulged and raised the design, which is the aim of your work. The board must not be held on the knees, but should be laid on the floor, or on a very firm table or bench.

- When the mat was laid right up to the outline, the tin was removed, and the edges finished by scraping with a dull knife, or filed and sandpapered. Then it was boiled in an aluminum kettle in soda water for ten minutes, washed in soap suds and polished with a soft cloth or face tissue. After being rubbed hard and swiftly, our tin can piece looked like silver and was worth all the work.



# SPANISH CARVED AND STAMPED LEATHER

EDWIN M. WINTERBOURNE  
Denver Public Schools  
Denver, Colorado



THE leather work to be presented in this article is not of the conventional type usually done in schools. The comparatively few craftsmen who have had an opportunity to learn leather carving have tried to keep the methods of procedure secret as far as possible, and for that reason it is not a common type of work for amateurs.

- However, it is not a difficult art for the amateur to master, and it has a wide appeal, especially to boys and men. In the days of the early Dons, carving and stamping was a most popular type of leather decoration, as it is now among the cowboys of the west for saddles, belts, cuffs, etc. In no other way can the same distinctive, beautiful results be attained.

- Leather carving was first introduced into this country by way of Mexico and Southern California when the early Spanish explorers taught the craft to the Indians. It was understood that the craft was to be kept secret, and handed down from father to son. The rugged, distinctly individual appearance made a distinct appeal to the cowboys, whose work naturally required much equipment of leather, and the work soon developed a distinctly Western atmosphere.

- Carved and stamped leather is adapted to a great variety of design, and to the making of almost any kind of a leather project. It is especially beautiful when worked out in the modern type of design, although a great number of people still prefer the all-over conventional flower type of design so much used in the most expensive types of western saddles.

- It is well for beginners to start with a few simple projects which are decorated entirely with stamps. It is surprising to see the number of pleasing designs for borders and central areas that may be worked out with the stamps alone, and with simple straight lines.

- The projects shown have proven exceedingly popular in school and camp work, and are low in cost. The wristbands, purses, and key cases may be made for ten or fifteen cents each, and the belts (including buckles) for forty or fifty cents each.

- The leather used is a thin strap cowhide (natural color) for the smaller articles, and a full grained cowhide ranging in weight from five ounces upward for belts, bags, boxes, etc. It is not advisable to use colored leather for carving, but very beautiful effects are obtained by dyeing the background after the carving is finished.

- Equipment is inexpensive and simple. Some smooth, hard surface which will not dent under the blows of the mallet will be required on which to lay the leather while working. A piece of hard maple or a slab of marble will be excellent.

- A wooden mallet is used for striking the stamps. A striking stick made of maple or hickory, and covered with rawhide, is used by the professional worker instead of the conventional type of mallet. In use it

has a better balance, and may be used for striking a series of sharp taps more quickly and with less effort.

- In use, the stick is balanced in the right hand while the stamp is held in the left as shown in the cut. One blow of the stick should be enough for each impression but it may be necessary to use more than one blow with the largest stamps. Rather deep stamping produces the most pleasing results, but care must be used to avoid stamping too deeply with the smaller stamps, or they may go almost through the leather. Practice some with your stamping on scrap leather.

- The first requisite for successful work is the proper seasoning or mellowing of the leather. It should be soaked in cold or tepid water for two or three minutes, and then wrapped in oiled paper or kept in a covered box or tin for eight hours or longer. This allows the moisture to thoroughly impregnate the body of the leather. When ready for work, spread the leather out on a flat surface and allow it to stand a little while until the surface begins to dry slightly. It is now in a mellow and workable condition, and any cutting or stamping you do on it will be permanent. The beginner is generally in a hurry, and tries to work the leather soon after it has been soaked. The results are always disappointing. Insist on having students prepare and wrap the leather in oiled paper the night before it is to be carved. In the case of belts or other long strips it is well to roll them up with the grain side outside before wrapping in the oiled paper.

- Transferring of the design to the mellowed leather is a very simple matter. Simply lay the design which you have already drawn on paper, directly on top of the leather, and trace over it with a pencil or stylus. No carbon or other copying paper is to be used. The pressure of the pencil through the paper leaves a clear imprint upon the leather.

- You are now ready for the carving. The special carving knife is held as shown. It should not be allowed to lean to the left or right, but should be held absolutely upright. Enough pressure should be applied to cut almost one-third through the leather. The right hand should be used to exert downward pressure, and to turn the knife in cutting curves. The thumb of the left hand should be used to push the tool forward.

- You are now ready to do the beveling. The beveling gives the design a raised appearance.

- Two types of bevelers are used: the push beveler and the tap beveler. The push beveler is held in the same way as the knife. It is used for beveling straight lines, and long curves. The tap beveler is narrower, and is used for beveling around small curves. It is used with the striking stick.

- In using the push beveler the toe of the tool is placed in the incision. It is then tilted back onto the heel position and pushed along the length of the

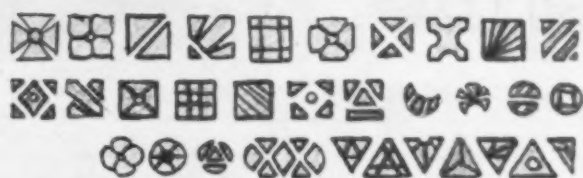
(Concluded on page 8-a)



# CARVING LEATHER

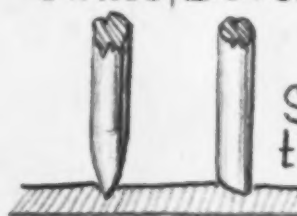


The knife and the beveler are held the same way.



Designs of some small stamps that can be made.

Knife, Beveler



cross section

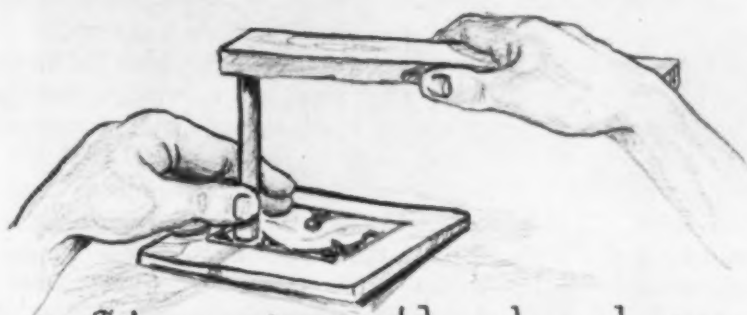
Showing what the knife and the beveler do.



In beveling, the tool is pushed and guided by the thumb of the left hand



one of the many designs that can be made with stamps

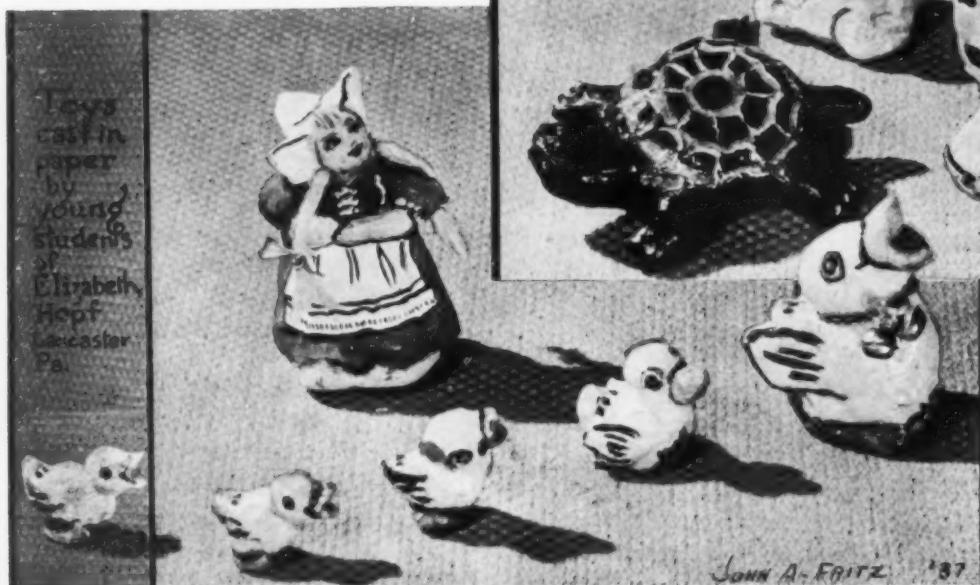


Stamping the background.

*Donnie Winterbourne*



# PAPER CASTING



ELISABETH  
ALWARD HOPF  
Lancaster  
Pennsylvania



FAVORITE craft with children has always been that of clay modeling. It has long been recognized as one of the greatest aids in developing latent creativeness. To the child the pliability of the clay furnishes a definite

fascination. With a few deft strokes here and there he watches a round ball become a bird or a rabbit. Best of all, unlike most art material, it can be used over and over again.

• After completing an object in clay there seems to be much added enthusiasm if it is cast in paper. Perhaps it is because this step produces a permanent form, and incidentally advances the student from mere "clay putterer" to an actual "manufacturer."

• Elephants, dinosaurs, dolls, ducks, serpents, birds, boxes and masks turned out in factory-like production; the parade speaks for itself in creative and decorative offerings. There is no added expense for materials with the exception of the inexpensive wallpaper paste. Some of the students in the Woodworth Junior High School in East Dearborn, Michigan, sold their paper cast toys at an art club sale. Adults were delighted with the originality in design and color. We had to take little Joie's "precious" bunny when she wasn't looking to get its picture taken. She is only five years old and the youngest in any paper casting group, which proves the wide range of possibilities as well as the unimportance of age limit.

• Anybody can model in clay if only to roll a geometric shape, the method used for paper casting, though more advanced, is simplified because of its basic principles.

• *First*, the design is considered—the pattern of the object to be modeled. Draw it carefully, showing both

front and back view. Keep it simplified following definite forms.

• *Second*, model from the pattern into a complete design, smooth out all the surface, be certain the object is well balanced and has no tiny details which will be lost when covered with paper.

• *Third*, cut newspaper strips ranging from one-half inch to two inches wide. Place them in water and let stand until soaked.

• *Fourth*, cover model with grease (vaseline or lard).

• *Fifth*, start the first paper layer without paste. Each following layer must be dipped in a bowl of wallpaper paste before fastening to the model. Seven or eight layers are needed to complete the final shell. To be certain all areas are covered, a variation of paper such as plain white paper bags, or comic strips may be used.

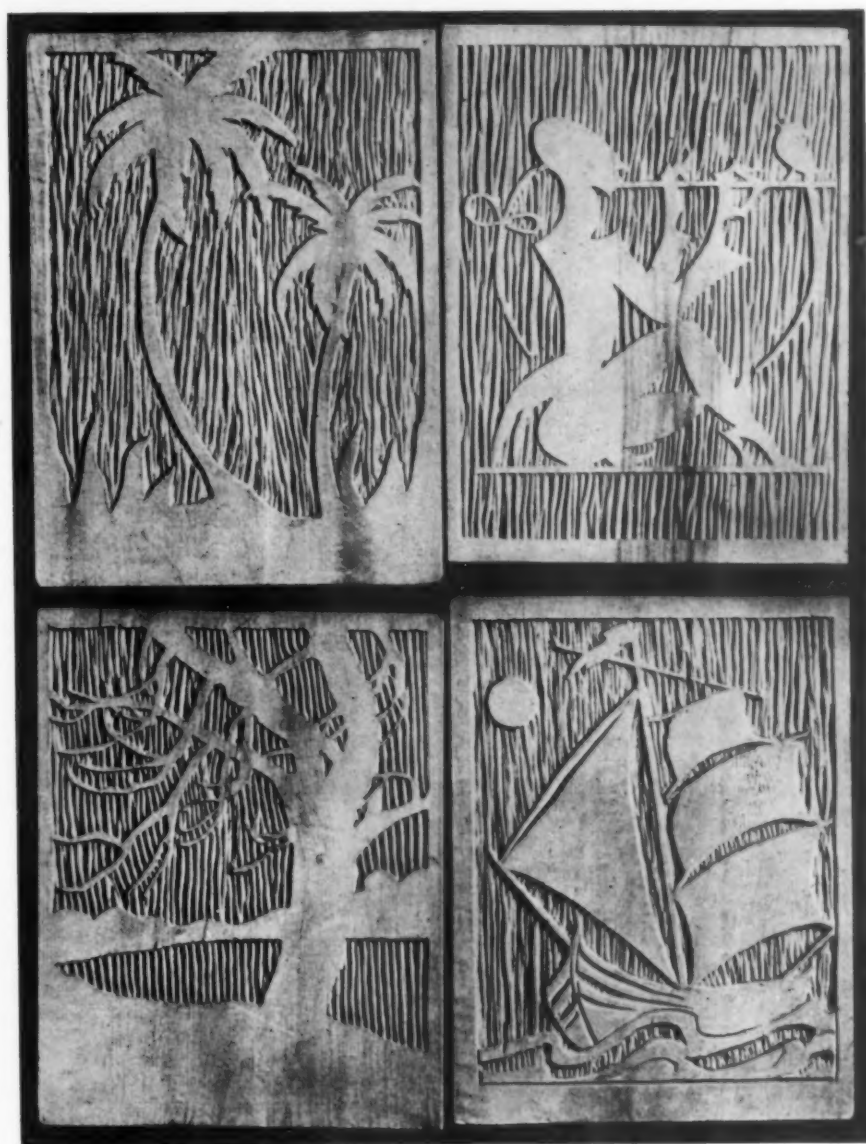
• *Sixth*, let the model dry over night or until completely dry. Cut it in half in the most convenient place. If this is done carefully, the modeling clay will fall from the shell. However, if pieces do adhere to the paper they can be removed with a small piece of wire or stick. If the object is a toy, place a bell inside, then carefully fit the cut edges together. Take another strip of paper which has been run over the paste and just as carefully cover the seam. Place enough layers to retain the contour of the object. The paper cast is now complete.

• *Seventh*. The final step is: Use show card paints in a decorative manner and emphasize all the modeling you have striven so hard to secure. A coat of thin white shellac adds to the surface. Braids of yarn for the little Dutch doll's hair, pipe cleaner whiskers for the rabbit, silk ribbon bows for the colored girl, or a red felt tongue for the dog add the final touch.



# THE ART of WHITTILING for Boys and Girls

GENEVIEVE DORNEY, Director  
Eastern State Normal School  
Madison, South Dakota



Decorative Panels  
carved in wood by  
students of Eastern  
State Normal  
School, Madison,  
South Dakota.  
Genevieve Dorney,  
Director



THE answer to the frequent question, "When may we work in wood?" is the decorative carved wood design. The girls as well as the boys like to whittle on them and have them to present on Mother's Day or Christmas.

● Materials needed are: half-inch basswood or soft pine approximately 9 by 11 inches, a single edge razor blade, a U-shaped linoleum block gouge, clear shellac, a brush and a half-inch screw eye.

● The various steps are:

1. Make a good silhouette design the size of the wood. Let the design cut the margin in three places.

2. Trace the design on the wood. Use carbon paper and place the thumbtacks in spaces that are to be cut out.
3. Cut with the razor blade around the edge of the background space slanting the lower end of the blade away from the design. Cut the line away so that it will not have to be sandpapered.
4. Take out the background spaces with the gouge, cutting with the grain of the wood and overlapping each stroke about one-third.
5. Shellac three times.
6. Place screw eye in the top for hanging.

Feb.  
1938

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ST. FRANCIS AND THE BIRDS

A wood carving made for  
Carmel-by-the-Sea, Cali-  
fornia, by Remo Scardigli

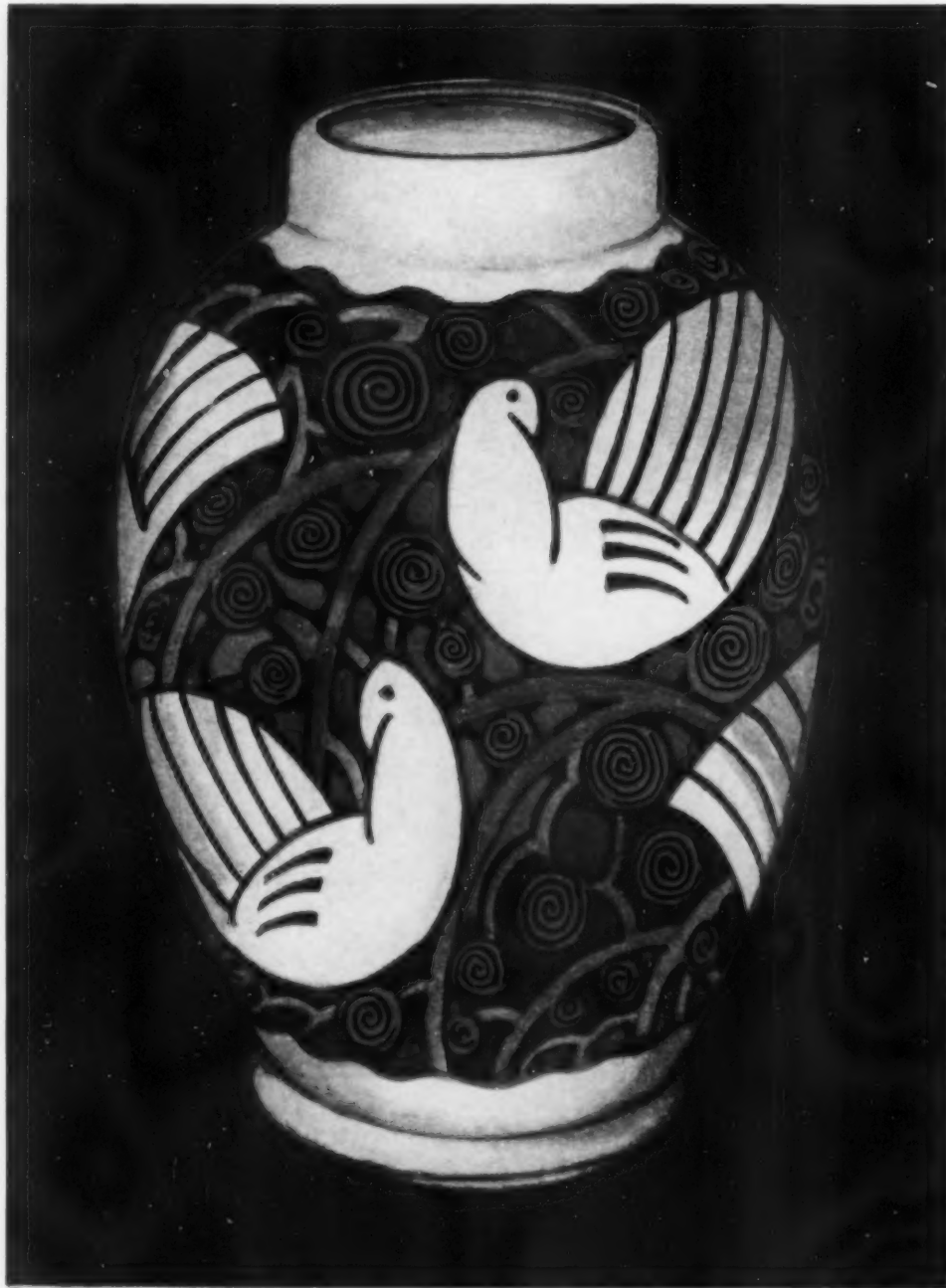




#### WONDERFUL STONE CRAFT

Showing the beautiful type of stone carving  
on the portals of the Church of Saint  
Trophime at Arles in Southern France





Courtesy of The Davis Press, Worcester, Publishers of  
Modern Art Portfolios "Sculpture and Pottery"

#### POTTERY FROM FRANCE

New French pottery presents patterns of fine coloring and motifs conforming to the surface contours. Unity of subject to the surface decorated is the result



# COPPER MODELING

MARGARET L. FIOCK  
Teacher  
Osborn Schools  
Phoenix, Arizona



Copper Modeling on  
thin copper made by  
the children of the  
Osborn Schools in  
Phoenix, Arizona



THIN metal work, especially copper, presents a craft problem which may be easily managed as seat work in classes of as many as fifty students. This problem needs no special equipment whatsoever, for tools are the ends of wooden penholders, pencils, old silver knife handles, fine steel wool, and a few cents worth of liver of sulphur crystals. Children love to work with copper for it gives large rewards for small effort, and fascinates them because it looks so difficult.

- In selecting a metal, those listed as "foils" are best. These are about fifty cents a pound (ten cents for 144 square inches) and may be secured through school supply houses. We now buy through a local copper roofing company. Brass may be secured locally as "cam stock" from motor supply companies. The copper is usually 12 inches wide, and may be cut with scissors or a paper cutter.

- The design may be transferred by placing it over the metal and tracing with the firm pressure of a lead pencil. A design which is large and dominant is better than one which is lacy and intricate. Here in Arizona, Indians, cacti, and Mexican motifs are favorites. After tracing the design, going over slight indentations firmly with a blunt lead pencil helps define the pattern and forms the first step. If a maga-



zine or folded paper is placed under the copper more depth is gained.

- Turn the copper and work from the back side. Press out the dominant motif with the blunt end of a wooden penholder. Care must be taken not to press out the pattern too much on first pieces. The tendency among beginners is to make the motif bulge instead of standing out in delicate relief. Common sense and observation are the best instructors. Caution children to think about where the design should stand out and where recede.

- The work should be kept smooth and unlined, unless the design calls for lines. If it appears lined, the instrument is too sharp; wrinkles are caused by metal pressed too abruptly. Both may be corrected by smoothing on a hard surface with the rounded handle of a silver knife. The less padding under the work, the smaller the chance of pressing too hard and "puffing" the work. Small faces are best left with just the original tracery. Backgrounds should be pressed very little, or the depth of the work is destroyed. Work may be done from either side, and a final outlining of the design on the right side adds to the clarity of the motif. One may cross-hatch lines lightly, stipple, or use short broken line fill-in, as in pen and ink work. A plain foreground on a more intricate background stands out nicely after the metal is treated.

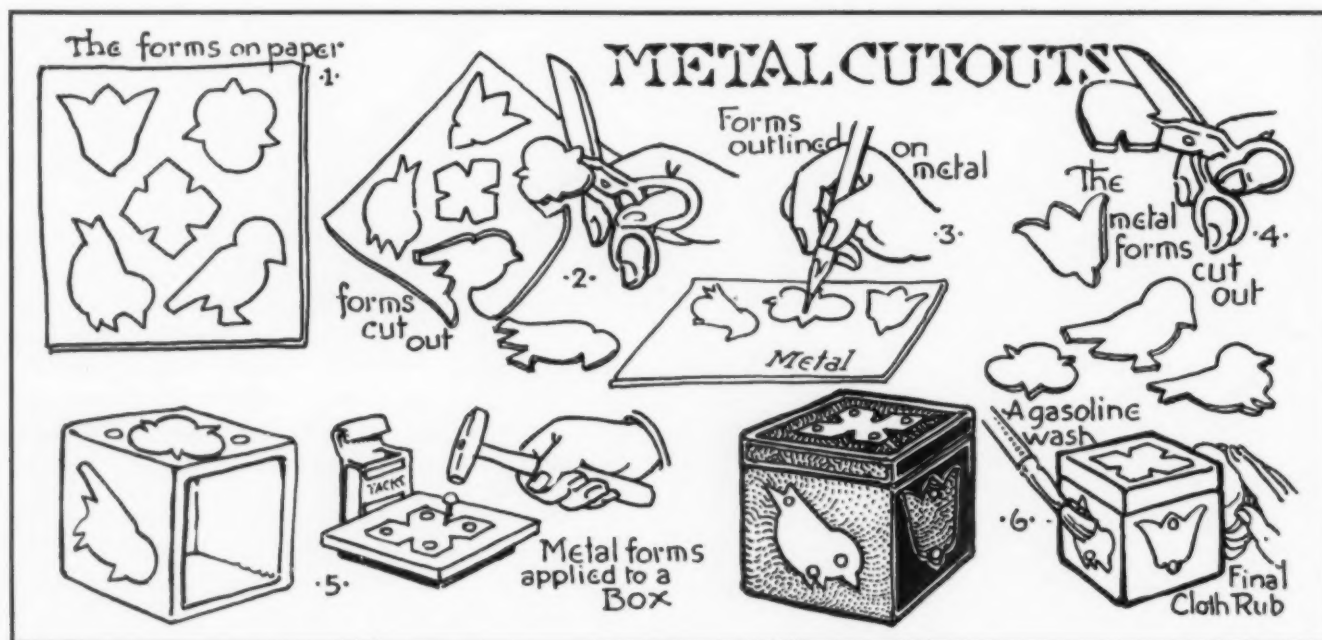
- Finishing copper is simple. A few strokes with fine steel wool polishes off fingerprints, oiliness, etc. After polishing, paint with a solution of liver of sulphur and water, to antique and give a rich dark color. A small house-painting brush is best to apply and the solution may be kept indefinitely in a glass jar with a lid. Rinse the antiquing liquid off under a faucet—do not rub, and keep the fingers off the face of the copper in order that fingerprints will not be

left. Allow the copper to dry, and polish again with steel wool, to bring out the motif. Blow off steel wool particles and paint with a clear metal lacquer. Banana oil and glazing liquid are also satisfactory. This keeps the metal bright and will keep fingerprints from discoloring it.

- The metal is now ready for use. A piece 6 by 8 inches costs about four or five cents finished. A large cream mount and white frame are lovely foils for the metal. Boys who like whittling may carve one-half inch pine boards in scrolls, grooves, etc., to mount their copper. Copper mounted on wood with upholstery tacks looks quite rustic. Scrapbooks made of ply wood, and costing about 25 cents, were fun to make if trimmed with copper plates. Wooden boxes covered with copper were also popular, especially when studded with hammered brass upholstery nails. Children who cared to, found a ready and profitable market for all their work. Of the two hundred pieces of copper made by children in seventh and eighth grades, we could say there were only four failures.

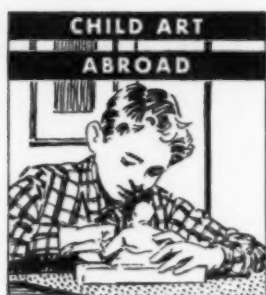
- Brass may be worked just as copper. An interesting finishing treatment for brass is electroplating it with copper. Burnish with steel wool, immerse in a granite pan which has one-half gallon of water with one-third pint sulphuric acid *dripped* in. Add a few feet of iron stove wire and a few copper sulphate crystals. Allow to stand until the copper forms a solid coating. This will be about ten minutes. Remove and again burnish with steel wool. Work some of the motifs down to the brass, thus leaving a two-metal effect. Lacquer. The sulphuric solution may be stored indefinitely in a glass container and more copper sulphate added when necessary.

- Enamels and tempera both cling to metals easily, and bits of color may be added if desired.



Thin brass, copper, and other metals may be cut and hammered or modeled for application to boxes, book supports and many other useful articles. This plate is a portion of one of the sixteen plates of "Art Metal Craft" portfolio published by The Davis Press, Worcester, Massachusetts





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## CASTLES IN SPAIN

(Concluded from page 167)

developed destructive power which increases a hundredfold each decade, and the Great War was a little war compared with that which might be waged next. Nothing but the love of beauty in its broadest sense, a higher conception of the dignity of human life, stands between Man and the full and reckless exercise of his competitive appetites.

• To give the devil his due, ours, the best age men ever lived in, is most comfortable, thorough, and accomplished, but with a kind of deadly practicality. All is for today, nothing for tomorrow. The future will never think us mad for what we attempt; we build no Seville cathedrals.

• Our civilization, if it is to endure, must have a star on which to fix its eyes—something distant and magnetic to draw it on beyond the troubled needs and prejudices of the moment. In these unsuperstitious days no ideal seems possible, save beauty—or call it, if you will, the dignity of human life: the teaching of what beauty is to all, so that we wish and work and dream that not only ourselves but everybody may be healthy and happy; and above all, the fostering of the habit of doing things and making things well, for the joy of the work and the pleasure of achievement, rather than for gain.

• On that must we build, if we wish to leave the foundations of a castle in Spain such as the world has not yet seen, so that 150 years, perhaps, from now human life may really be dignified and beautiful, not just a grudging, visionless scramble in a night with no star alight. And for that we can build by leaving, each of us, a tiny corner of the universe a little more dignified, lovely, and lovable than we found it.

## DYEING AND TINTING HANDBOOK

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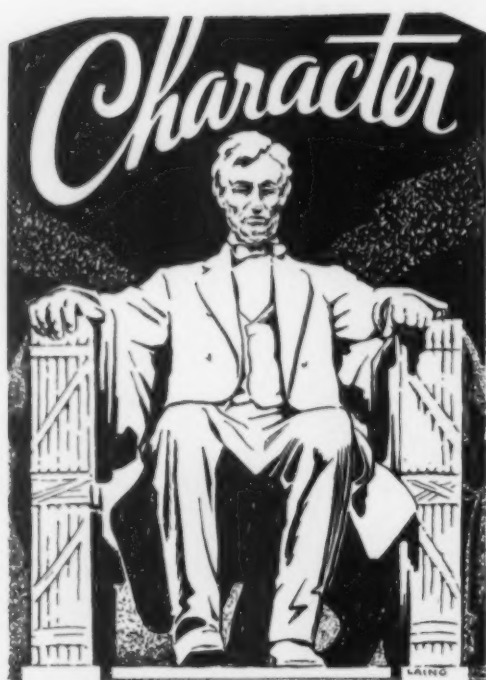
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This ad drawn and lettered with Styles C and D Speedballs and Speedball inks

## SPANISH CARVED AND STAMPED LEATHER

(Concluded from page 184)

incision. Quite a deal of pressure should be used as you push the tool along.

• After all the lines are cut and beveled, the background should be stamped. All parts of the surface within the border and not a part of the design are to be covered with stamping. A number of different designs may be used for this, but generally a round-faced tool is used for the larger areas, and a narrow oblong tool for setting down the background in small corners and irregular spaces. It is well to slightly overlap the impressions so as to be sure of covering all the space. Strike regular and even blows with the striking stick so as to assure an even background.

• Special stamps may be used for adding to the effect of the carving. A smooth-faced tool may be used on the petals of flowers and leaves to give a curled and shaded effect. An all-over design of straight carved lines with a simple stamp is very effective.

• The surface of the leather should be cleaned with a solution of oxalic acid as soon as the design is finished. Dissolve one teaspoon of oxalic crystals in one-half pint of water and apply with a brush or a swab of sheepskin. Allow to stand a few moments and then thoroughly rinse in cold water.

• Neat's-foot oil is very often used to darken the color and give it a permanent and rich color. Use several coats if you want a very deep color. The use of this oil makes the leather flexible and it will wear better. After all the oil has been absorbed from the surface you may apply a thin coat of leather shellac, and polish with a cloth by rubbing vigorously.

### FELLOWCRAFTERS ORANGE BOOK

A practical idea for practical craftsmen is the Orange Book, published by Fellowcrafters, Inc. Measuring 11" x 17", the Orange Book contains twenty-one pages of blue print sheets with over 250 designs, patterns, monograms and alphabets designed to meet the needs of the craft teacher and the amateur craftsman.

Popular projects include billfold designs and patterns, small purses, brief case, under-arm bag, saw-piercing designs for metal and Amberol, novelty pins, pendants, letter knives, book ends and a host of designs for application to objects in wood, leather, metal and plastics.

The Orange Book, planned by experienced craftsmen and instructors, will be welcomed by teachers.

## LEATHERCRAFT SUPPLIES

**FANCY  
LEATHERS**  
(whole or half  
skins or cut to  
measure)

**TOOLS  
DESIGNS**

**LACINGS**  
(both calf and  
goat skin)

**Snap Fasteners**  
to match leathers

**Dye, Wax Polish**  
**Sphinx Paste**  
**Slide Fasteners**  
**Bag Plates**

**Book on leather  
work**  
**\$1.00 postpaid**

For many years we have specialized in catering to the needs of the leather crafter. Our stocks are complete... our prices the lowest.

**SEND 5c IN STAMPS**  
for Samples in Art Leathers

Ideas and suggestions on this fascinating work yours for the asking. *May we serve you?*

**W. A. HALL & SON**

99 Bedford Street, Boston, Mass.

NOTHING IS MORE INTERESTING THAN

### LEATHERCRAFT

Our catalogue No. 9 P now ready  
Tools—leather—lacing, projects, patterns,  
instruction books, etc. Ask for samples of

**PYROSTRIP LACE**

**OSBORN BROS. SUPPLY CO., INC.**  
223 W. Jackson Blvd. Chicago, Ill.

### 1937 EDITION HANDICRAFT

*The Practical Manual by LESTER GRISWOLD... for the Arts and Crafts Instructor... the Club Leader and Camp Director... the Occupational Therapist... the Home Craftsman, and all persons interested in constructive leisure time activities*  
Seventh Edition 424 Pages 475 Illustrations  
Craft Edition \$2.50—Library Edition \$3.50—plus 25c postage  
Folder on Request  
**THE GRISWOLD CRAFTS SHOP, Colorado Springs, Colo.**



Established  
1877

### WILDERCRAFT

Lesson Sheets give directions for decorating and constructing leather articles. A copy sent free on request. Also a price list of craft leathers, lacings, snaps, modeling and stamping tools. Quick work Lacing Punch and Lacing Needles. *Send 5c for Sample Cards of Leathers to Dept. A.*

**WILDER & COMPANY**  
1038 Crosby Street Chicago, Ill.

### FREE book on ARTCRAFT

**New Ideas for Your Class!**

How to decorate art novelties including burnt wood etching, glorified glass, mirror pictures, Serrano modeling clay, Burgess modeling sheet, brass craft, etc. Over 200 subjects in 8 different crafts. Especially valuable for beginners.

Write for Catalog S2

**THAYER & CHANDLER, 910 W. Van Buren St., Chicago**

### Free ILLUSTRATED CATALOG OF LOOMS-BASKETRY



Lists everything needed to do handicraft. Looms, shuttles, weaving appliances, etc. Also reed, raffia, bases, tools, butterflies, block printing... and other useful items.

Write today  
**J. L. HAMMETT COMPANY**  
293 Main Street Cambridge, Mass.

### CLAY

Complete Bodies for Art Potters. Red, Cream, White. Dry, plastic or casting slip. Also modeling clays. *Send for Literature.*

**UNITED CLAY MINES CORP., Trenton, N. J.**  
DEPARTMENTS



## THE AMERICAN HANDICRAFTS CO. ANNOUNCES

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The complete stock of the country's Largest Leathercraft Studios. This stock includes:

Thousands of Patterns—  
Designs—Leathers—Tools—Lacings and Accessories.

The addition of this complete line equips us, more than ever, to meet your every craft need.

Our own supplies include:

Leathercraft    Block Printing  
Metalcraft    Screen Art Printing  
Beadcraft    Basketry  
and many others



If you do not already have our 64-page illustrated catalog listing all the crafts, send 10 cents for your copy.

### AMERICAN HANDICRAFTS CO.

Distributors of Quality Handicrafts Materials  
193 William St.    2124 So. Main St.  
New York City    Los Angeles, Calif.

## NEW BOOKS for the ART TEACHER

Publishers are invited to send books for review in this column—books related to art education only. They should not be sent to the office of publication in Worcester, but to the Review Editor, School Arts, 100 Waverly Oaks, Palo Alto, California

**MAKING PICTURES WITH THE MINIATURE CAMERA** by Jacob Deschin. Whittlesey House. McGraw-Hill Book Co., Inc., New York. Price, \$3.00.

The miniature camera, with its freedom and quick action, has placed the photographer in the field of creative arts. It has introduced new methods of making pictures often quite different from those used with ordinary cameras. The miniature camera fan who attempts to follow the procedures of other kinds of photography will find himself faced with many difficult, even insoluble problems. The author has written this book to provide all the information essential in taking picture with the miniature camera, and also in developing the negative and making the finished print. It offers a dependable guide in making the best use of the camera and obtaining satisfactory pictures.

The book is divided into four parts, the first of which, "Taking the Picture," tells how to make a portrait, action photographs, street scenes, buildings, animals, still life, interiors, etc. The second part, "Making the Negative," explains the development of the exposed film, describing the equipment and processes. The third, "Making the Picture," describes how to make a print, an enlargement, a lantern slide or transparency, and discusses other ways of obtaining a picture from a negative. The fourth part, "A Miniature Camera Gallery," comprises forty-seven actual photographs reproduced in half-tone, together with legends giving exposures and other technical data likely to aid the reader. All directions are given in easily understood and non-technical language, made still simpler by many diagrams.

The book contains over 200 pages and is 6 by 9 1/4 inches in size.

**HANDICRAFTS OF THE SOUTHERN HIGHLANDS**, by Allen H. Eaton. Russell Sage Foundation, New York. Price, \$3.00.

This splendid book, by the same author as "Immigrant Gifts to American Life," treats of handicrafts, both as a means of making or improving a living and as a means toward self expression and a richer experience. The book deals particularly with the handicrafts of the Southern Appalachians with their pioneer background and especially with their modern revival and present-day practice. Interesting mountain characters who have become known through their crafts, are described, and the reader will become completely fascinated, reading on and on about this civilization which is so close to us, yet so different.

The last section of the work treats of the handicraft movement in rural America, and of the potentialities of the handicrafts in the fields of adult education and of recreation. There are one hundred and twelve full-page illustrations, eight of them in color and the remainder in photo-

## Let's face the facts—



**Masks** can be made with many materials, but when it comes to LIFE MASKS very few materials are satisfactory.

PLASTICO MOULAGE MATERIALS can be used for making LIFE MASKS or reproductions of moulded masks.

The technique is so simple that anyone can easily and quickly learn. No expensive training necessary. No elaborate equipment required. The results are marvelous. Complete sets range in price from \$2.75 to \$28.60.

Let us tell you more about it.  
Ask for bulletin SA-32

### Warren-Knight Co.

Scientific Equipment and Supplies  
136 North 12th St.    Philadelphia, Pa.

## SERAMO

### MODELING PLASTIC

Fire the pottery you make with Seramo in an ORDINARY KITCHEN OVEN (15 minutes at 250°F.). Seramo is easy to work with, ideal for a crafts class!

Send for folder on BURGESS SHEETS, a new low cost modeling sheet.

U. S. A. Distributors  
**FAVOR, RUHL & CO.**  
ARTISTS' SUPPLIES  
425 So. Wabash Ave., Chicago

### Have you tried . . .

the old reliable CONESTOGA CLAY?

5 1/2 cents lb. in 80 lb. galvanized pails.

10 lb. sample 75 cents postpaid

Also CONESTOGA Kilns and Wheels

THE CONESTOGA POTTERY CO., Wayne, Pa.

## For a Prize, Gift or Award Magic Realm of the Arts

by Henry Turner Bailey

A fascinating essay, full of inspiration for the student, teacher or parent. Learn how printers, carpenters, sailors, people from all walks of life found happiness and a higher plane of citizenship in a hobby. Art paper binding. 56 pages—Only \$1.50

SCHOOL ARTS, 182 Printers Bldg., Worcester, Mass.

## Learn the New Art of DRYPOINT ON ETCHLIN

VERY EASY TO DO, INEXPENSIVE,  
PROFITABLE AND FASCINATING

Complete detailed instructions with all necessary materials mailed postpaid immediately on receipt of your check or money order

### FOR FIVE DOLLARS

The original of above print was made by a student having one of our kits for three days, and who had never before made a drypoint.

THE ETCHLIN DRYPOINT STUDIOS  
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STIMULATE YOUR CRAFT CLASSES WITH

• FABRICOLOR •

THE MODERN WAY TO PAINT FABRICS  
SIMPLE • EFFECTIVE • RAPID

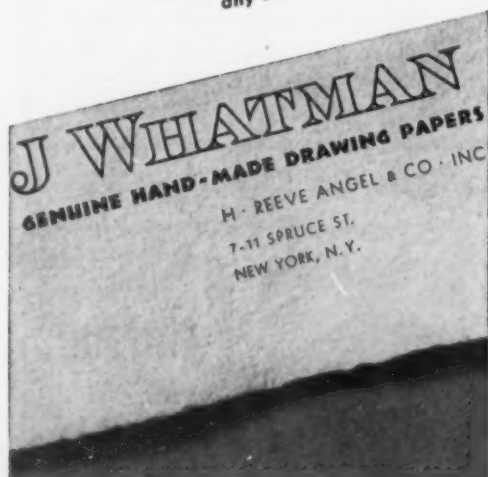
CATALOGUES ON REQUEST • SAMPLES LOANED TO SCHOOLS • ADDRESS • FABRICOLOR STUDIOS  
4900 SUNSET BLVD. • LOS ANGELES • CALIFORNIA





**WHATMAN** Genuine Hand Made Drawing Papers, available from all dealers in Artists' Materials in sheets, blocks or mounted on cardboard, are your answer to the search for the ultimate surface for water color, pen and ink, or wash.

A sample book will be sent any Art Teacher



## METAL CRAFTS



**TOOLS  
AND  
SUPPLIES**  
FOR



### Jewelry and Art Metal Work

- "Rose" Anvils and Hammers
- Metals of all kinds in sheet and wire form
- Etching Outfits, Stones, Enamels, Solders, Rivets, Chains and Findings

We make a specialty of handling only high grade tools and materials for craft work in metal.

Ask for a free copy of our Brochure, "The Metal Crafts." It is full of helpful suggestions for teachers.

We take pride in our reputation for service

**METAL CRAFTS SUPPLY CO.**  
37 Aborn Street Providence, R. I.

gravure, including fifty-eight photographs of mountain life and workers in the handicrafts made especially for the book by Doris Ulmann whose collection of photographs of craftsmen at work is unsurpassed.

The book contains 370 pages, and is 6¼ by 9 inches in size.

**LETTERING OF TODAY**—Special Autumn Number of the Studio. Edited by C. G. Holme. The Studio Publications, Inc., New York. Price, \$3.50, paper; \$4.50, cloth.

Although lettering continually changes, the artistic achievements of earlier epochs in this field offer a wealth of forms which can give the modern designer many useful hints. Many fine early types of lettering are shown in this valuable book, as well as examples of the best that is used in present-day advertising. Handwriting, manuscripts, illuminated addresses, book-jackets, initial letters, posters, show-cards, signs, every form of drawn lettering as distinct from type is included in the many illustrations reproduced in this book. Many of these illustrations are in colors.

The book contains an introduction by Dr. Eberhard Holscher, and four articles by prominent artists giving many useful principles and ideas. The subjects are Calligraphy, Lettering in Book Production, Lettering in Association with Architecture, and Lettering in Advertising. Each article is accompanied with illustrations.

The book contains 144 pages and is 8¼ by 11½ inches in size.

**MODERN PUBLICITY.** Annual of "Art and Industry." Edited by F. A. Mercer and W. Gaunt. The Studio Publications, Inc., New York. Price, \$3.50, paper; \$4.50, cloth.

The Studio Annual of "Art and Industry" is better than ever this year. Book jackets, greetings and invitation cards and magazine covers have been added to the content, which consists of international sections on posters, press advertising, leaflets, folders, brochures, packaging, etc. There are sixteen color plates and about three hundred monotone illustrations, all arranged systematically for your convenience.

"Modern Publicity" is international, work having been selected from many hundreds of specimens submitted by all the most important countries in the world. To own a copy is to have the essence of the world's best ideas in advertising at your fingertips. It contains 136 pages, and is 8½ by 11¼ inches in size.

**TEXTILE DESIGN** by Antony Hunt. "How to Do It" Series. The Studio Publications, Inc., New York. Price, \$3.50.

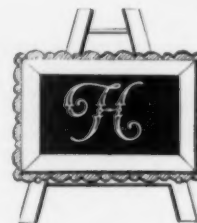
This new addition to the well known "How to Do It" Series is a book which helps to bridge the gap existing between the designer and industry and explains the methods which should be adopted by the artist in approaching a form of design where there are many technical problems to be considered and overcome.

The book contains fourteen fascinating chapters, dealing with such interesting subjects as Screen Printing, Roller and Block Printing, "Classic" Designs, etc. There are thirty-four plates of illustration and many illustrative sketches.

There are 80 pages, and the book is 8½ by 10 inches in size.

## ART

FOR GOOD ARTISTS  
BEGINS WITH H FOR  
**HIGGINS**



For good art has its beginning in the ink that's used. For more than fifty years leading artists, art teachers, architects, engineers, have found Higgins to be the best for all sketches, finishes, plans, diagrams. Higgins flows easily, evenly, dries brilliantly and is waterproof. It is the one drawing ink you can stock with complete assurance of rapid sales and good profit. In black (both soluble and waterproof) and 16 brilliant waterproof colors.



**HIGGINS** CHAS. M. HIGGINS & CO., Inc.  
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## Typical Lads and Lassies



INTERNATIONAL  
and  
PERIOD DOLLS  
TYPICALLY  
DRESSED

- Ideal for classroom use
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**TYPICAL LADS AND LASSIES**  
10325 Orton Ave. Los Angeles, Calif.

## SUMMER SCHOOLS of Art, Drawing and the Crafts

should be announced in the next issue of *School Arts*... the March number. 20,000 subscribers, plus a host of others, will be expecting Summer School advertising in the March

**Great ORIENTAL ART Number**



S  
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3









*Venus Portfolio of Pencil Drawings by the Masters*  
**TÊTE DE FILLETTE** *by Degas*

Courtesy of Wildenstein & Co.  
 Drawing Reproduced Actual Size

This charming study reveals the delicate beauty of the pencil as a medium of artistic expression. Note how unobtrusive the technique! Yet observe how meaningful is each crisp pencil line.

With the aid of America's foremost pencil—Venus Drawing—you are provided with the perfect medium for emulating the masters. Its 17 degrees of black and its famous colloidal lead\* give you enormous range plus fine pencil quality!

Watch for more Pencil Drawings by Masters!

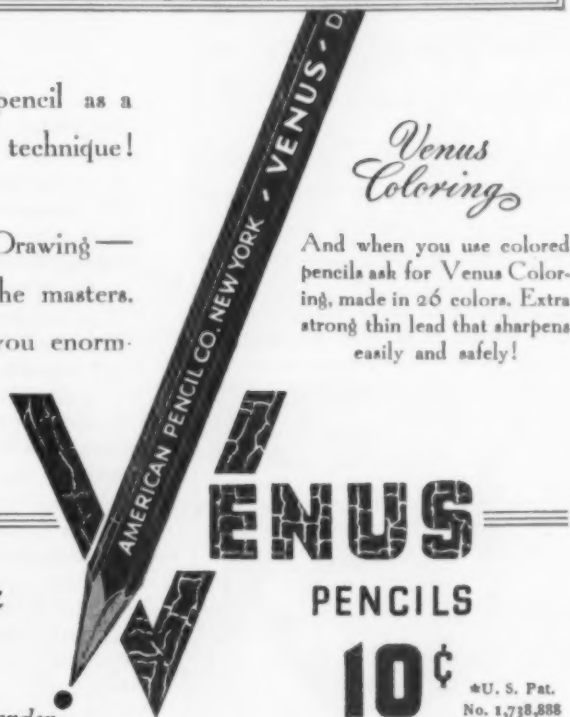
*American Pencil Company*  
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And when you use colored pencils ask for Venus Coloring, made in 26 colors. Extra strong thin lead that sharpens easily and safely!





# FOR SPEED AND INK CONTROL SPEEDBALL DRAWING AND LETTERING PENS

HAVE ALWAYS BEEN THE CHOICE  
OF PROFESSIONAL ARTISTS AND  
SHO-CARD WRITERS EVERYWHERE,

Schools using these "Little Wizards  
of Artcraft" have the fastest and  
smoothest functioning tools ever  
devised for an amateur student

These improved Speedballs have no equal  
in the production of sho-cards & posters.

Here are a few of their features:

1. All four styles can be used with any color ink, without readjusting feeders.
2. They are professionally designed to give the right response from light and heavy strokes - this makes them easier to handle and they last longer.
3. Speedballs are the only pens with a control reservoir on marking tip. This patented feature supplies tip with the right amount until all the ink is used up.
4. They carry 80% more color, at a single dip, than the old-fashioned single reservoir styles, enough to letter the complete alphabet several times over.
5. No ragged lines - All Speedball Pens are hand made - the marking tips are tempered and formed individually to insure clean strokes.
6. Strokes are accurate and uniform, made at any speed.
7. Flat feeders, exceptionally easy to keep clean.
8. A nice style for every use - Square, Round, Oval and Flat, 5mm, 7mm, 9mm.
9. Speedball Little Wizard Pens add that professional touch to any poster or drawing.
10. Fan-glit Marking Tips spread the ink out evenly over the entire stroke.



**C. HOWARD HUNT PEN CO.**  
Camden, N.J., U.S.A.

## NEW BOOKS for the ART TEACHER

Publishers are invited to send books for review in this column—books related to art education only. They should not be sent to the office of publication in Worcester, but to the Review Editor, School Arts, 100 Waverley Oaks, Palo Alto, California.

**SEVEN SIMEONS**, by Boris Artzybasheff. The Viking Press, New York. Price \$2.00.

This old Russian folk-tale is the most amazingly clever children's book that we have ever seen. The well-known artist, Artzybasheff, has illustrated it profusely in a light and airy manner, but with his usual exquisite precision. The illustrations are all in colored line, a rich interplay of red, green, gold, and black.

The story, also written by the artist, is a cheerful tale that will be enjoyed by adults as well as children. In fact, the book is one that many "grown-ups" will want to own, and especially those who are collecting clever children's books.

The book contains about thirty-one pages, half of these pages being devoted to full-page illustrations. It is 8 3/4 by 11 1/2 inches in size.

**ADVENTURES IN TEACHER EDUCATION**, by Nila Banton Smith. Stewart Publishing Company, San Jose, California.

A modern up-to-the-minute book that sums up four years of adventuring in teacher education on the campus of Broad Oaks School of Education, Whittier College, an institution devoted to the education of teachers for the nursery school, kindergarten and elementary fields.

The contents are divided into four parts: School Experiences, Community Experiences, Experiences with Parents and in Homes, Organization and Administration for Adventuring in Teacher Education.

The book contains many fine photographic illustrations, and is unusually pleasant to read as it is printed in a large face type. It contains two hundred pages in all, and its size is 6 by 10 inches.

**PAINTERS AND PERSONALITY**, by Sam A. Lewisohn. Harper and Brothers, New York. Price \$3.75.

"Painters and Personality" is a collector's view of Modern Art by one of the foremost collectors of modern art in America. Mr. Lewisohn sets down in simple language the record of what he likes about modern art and why he likes it, and gives his readers a new, fresh and penetrating vision with which to look at works of art. His actual aim is to show how the artist's total personality and background dominates his work and how a knowledge of these influences illuminates the beholder's understanding of each painter's work.

The volume combines short biographies of famous painters and sculptors, each biography accompanied by a brief discussion of the artist, his work and his place in art history.

One hundred and thirty-two illustrations, mostly full-page and many of them published for the first time here, round out this "Painters and Personality" into a book for exciting reading and invaluable reference uses.

The book contains a total of two hundred and seventy-seven pages and is 6 3/4 by 9 1/4 inches in size. (See next page)



Announcing a new  
medium of

## DRYPOINT ETCHING ON ETCHLIN

A simplified method of making accurate reproductions of original drawings, photographs and snapshots.

No metal plates, acids or heating required. More than 100 prints can be made from Etchlin Plates.

Elementary art students produce remarkable results after instructions are followed.

Send for a real drypoint from an Etchlin Plate without any obligation.



The reproduction at top of page was made by a student having one of our kits of tools and materials for a few days. Any art student can do this work.

**THE ETCHLIN STUDIOS**  
43-45 East 30th St., New York City, N. Y.

GENTLEMEN:

Send me a sample print from an Etchlin Plate. ☐ CHECK HERE

Please send me postpaid your Etchlin Drypoint Kit with step by step instructions.

Enclosed is \$5.00 check or money order. ☐ CHECK HERE

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Complete Satisfaction Guaranteed



"Universal  
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Write on school stationery for free copy

*The most complete Supply Service  
in America for the Creative Arts*

**UNIVERSAL  
SCHOOL OF  
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**INTERNATIONAL  
and  
PERIOD DOLLS  
TYPICALLY  
DRESSED**

- Ideal for classroom use
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- Non-breakable

**TYPICAL LADS AND LASSIES**  
10325 Orton Ave. Los Angeles, Calif.

You are cordially invited  
to visit the "School Arts" Exhibits  
at the N. E. A.—E. A. A.  
and W. A. A. Conventions

**HENRY-MATISSE**, by Alexander Romm. Book-niga Corporation, New York. Price \$1.00.

This book is a delightful study of the man, the artist, and the school of thought he fostered. Simply and clearly written it gives you the key to Matisse's powerful, intensive color, his daring, dynamic treatment of form, his mastery of the laws of decorative rhythm. Pen drawings, engravings, lithographs, pencil drawings, paintings in the colors of the originals are beautifully reproduced and profusely illustrate each point the author makes.

The simple directness of Matisse's line drawings are particularly valuable to the student of figure drawing in colleges and art schools, and because of its unusually reasonable price many students will be able to own and enjoy this book.

There are forty-five illustrations, four of which are in full color. The book contains about 105 pages, and is 6 by 8½ inches in size, paper bound.

**DESIGN FOR THE BALLET**, by C. W. Beaumont. The Studio Publications, Inc., New York. Price, \$3.50 in paper; \$4.50 in cloth.

This volume contains about 250 illustrations of costume and setting for the ballet by famous designers, including eight plates in full color. They are arranged as far as possible in chronological order but, while representing classic ballets of the immediate past, the book has the advantage of including a very large proportion of new material and gives a valuable picture of the ballet of today as a living art and in many different countries.

The author, whose books on the theatre are well known, describes briefly the progress and development of ballet, giving an account of present trends. This is a very essential book for students interested in stage decoration and design, as well as as costuming for the stage.

The book contains 152 pages, and is 8¼ by 11½ inches in size.

**DUTCH FLOWER PIECES**. Treasures of Art series. The Studio Publications, Inc., New York. Price \$2.50.

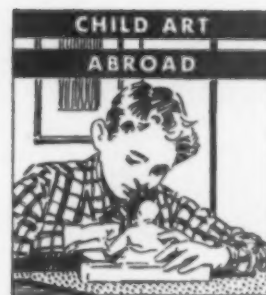
This is an endeavor to produce a new series of folios of the greatest possible value to the connoisseur and collector, to schools and teachers, libraries and museums, and to all who are interested in the priceless treasures of the past.

One subject only is dealt with in each folio, which contains eight magnificent plates in full color, each more than 100 square inches in size, accompanied by a short account written by an acknowledged authority.

"Dutch Flower Pieces" is devoted to the flower pictures of Dutch and Flemish painters of the seventeenth and eighteenth centuries. The selection here given is drawn from masterpieces in the Rijks-museum, Amsterdam, and from public and private collections in London, and represent by their best work some of the most famous of the period.

Today there seems to be a renewed interest in this type of painting. It is at the same time decorative and realistic, and pictures painted in this style are in close harmony with the latest trends in interior decorating. We know that many will be tempted to remove the illustrations from the folio and have them framed for attractive decorative panels, or pairs of panels.

The folio is 11¼ by 16½ inches in size, paper covered. (See next page)



## Unique Study-Tour Field Course of Penn State College for Privileged Group of 18, next Summer

ACTUALLY to visit Vienna classes of FRANZ CIZEK world-leader in Child Art—observe others as guests of famed schools in England, Holland, Germany, Austria! Meet eminent Europeans—have wonderful summer—get college credits! Faculty director, Mrs. Blanche Lucas. 7 weeks via S.S. Seythia and Aquitania, 3rd class \$695—tourist class \$783. Other college Study-tours: architecture, classics, government, literature languages, etc.

For illustrated folders, Write to Box J-14.

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## Europe with KATCHAMAKOFF TRAVEL AND STUDY

Katchamakoff Art Centers—Roumania and Tyrolian Alps  
DRAWING—PAINTING—SCULPTURE  
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## SERAMO MODELING PLASTIC

Fire the pottery you make with Seramo IN AN ORDINARY KITCHEN OVEN (15 minutes at 250°F.). Seramo is easy to work with, ideal for a crafts class!

Send for folder on BURGESS SHEETS, a new low cost modeling sheet.  
U. S. A. Distributors

**FAVOR, RUHL & CO.**  
ARTISTS' SUPPLIES  
425 So. Wabash Ave., Chicago

## CLAY

Complete Bodies for Art Potters. Red, Cream, White. Dry, plastic or casting slip. Also modeling clays. Send for Literature.

**UNITED CLAY MINES CORP.,** Trenton, N. J.  
DEPARTMENT 5

## Free ILLUSTRATED CATALOG OF LOOMS-BASKETRY

Lists everything needed to do handicraft. Looms, shuttles, weaving appliances, etc. Also reed, raffia, bases, tools, butterflies, block printing . . . and other useful items.

Write today  
**J. L. HAMMETT COMPANY**  
293 Main Street Cambridge, Mass.





## Gillott's PENS FOR FINE TECHNIQUE

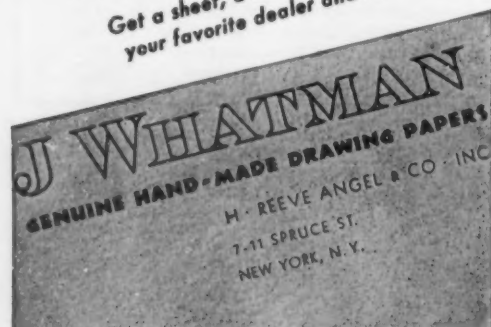
The above reproduction of a drawing by Gordon Grant exemplifies the exceptionally fine technique obtainable with Gillott's Steel Pens. For over 100 years, seasoned artists and beginners alike have known their quality. Their true temper and flexibility make them adaptable to every user's touch. An art instructor's tasks are made easier with Gillott's. Make them standard with your classes. Sold by leading art suppliers . . . or send 25 cents for a set of six pens . . . or \$1.00 for a complete set of twelve, including three exquisitely fine points.

ALFRED FIELD & CO., INC.  
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MOTION PICTURES IN EDUCATION, by Dale, Dunn, Hoban, Schneider. The H. W. Wilson Company, New York. Price \$2.50.

This book was originally started as a WPA project. The American Council on Education decided to make the bibliography generally available, and two series of digests were mimeographed and submitted with questions to leaders in the field for criticism. The replies were utilized in the final preparation of this source book for teachers and administrators.

"Motion Pictures in Education" will be helpful to research workers, teachers and administrators to evaluate what has been done, to consider what ought to be done, and to conceive a plan of what can be done with this new educational medium.

The book contains 472 pages, and catalogue cards are supplied for the library's catalogue. The size is 6 by 9 inches.

### BELGIAN EDUCATIONAL TOUR

American teachers and students are offered an opportunity for travel and study not available to the ordinary tourist, by the co-operation of the Belgian Ministry of Public Education and the Faculty Members of the Universities of Brussels, Louvain, Liège, and Ghent, and the Scientific Staff of the Belgian Royal Museums. Summer courses in Belgian Art and Culture—leaving New York on July 9, the itinerary includes the countries of Holland, Belgium, Grand Duchy of Luxembourg, and France, stopping several days for lectures and study at important cities. Approximately fifty days, an all-expense plan at a cost unbelievably low. The circular giving full information should be secured at once. *School Arts* magazine will see that you have one, or you may address Belgian Consul, 257 Fourth Avenue, New York, New York.

### AMERICAN PEOPLES COLLEGE IN EUROPE

Atanas Katchamakoff is establishing a study-travel course in Europe for the summer of 1938, the work focusing at two Katchamakoff Art Centers situated at Arbanassi, Bulgaria and Oetz-in-Tirol, Austria. Mr. Katchamakoff is a native of Bulgaria, but during the last ten years has spent most of his time in this country where his work in sculpture and wood carving has received wide attention and critical acclaim. Parallel with his creative art, Katchamakoff has created a school of teaching with special attention to individual guidance and creative expression. In establishing his art centers in Europe in two mountain villages, he returns with his pupils to the scene of his own early inspiration which so influenced his career. At Arbanassi, three miles from his birthplace, pupils will have the inspiration of the Balkan mountains, the famous old frescoes from Mt. Atos in the old church "Christ," the simple spontaneous life of the Bulgarian peasants in their festivals, colorful embroidered costumes, and the music of their bagpipers.

At Oetz-in-Tirol, Austria, the work will be combined with the program of the American Peoples College in Europe, an international center for Americans traveling in Europe during the summer. Situated in the heart of the Tirolian Alps, the school brings together lecturers on social, economic and political affairs, art and music from seven or eight countries of Europe and from the United States.

A request for T.E.B. No. 902 will bring more information.

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## Fine Arts Bill Before Congress

Miss Elizabeth Wells Robertson, Chicago's Director of Art, calls the attention of all *School Arts* readers to an important bill before Congress which has the support and endorsement of the Art Department of the National Education Association. This should be of vital interest to everyone teaching art, drawing, music, and dramatics. Read the following McGranery Bill. Then advise your Congressman what you want him to do.

McGranery Bill H. R. 8213—now in the hands of the Committee on Education.

### A BILL

To establish a Division of Fine Arts in the Office of Education, Department of the Interior.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that there is hereby created in the Office of Education, Department of the Interior, a Division of Fine Arts, at the head of which shall be an Assistant Commissioner for Fine Arts and such senior specialists in charge of activities of the Division relating to music, art, and dramatic art and speech, and such additional specialists, clerks, and employees, as may be necessary to carry out the provisions of this Act.

(a) That the Division of Fine Arts be authorized to collect statistics, data, and information, and conduct surveys and studies, relating to education in the fine arts, including music, art, and dramatic art and speech, and to disseminate such information relating thereto as will promote education, and develop cultural activities among the people of the United States, as desired and directed by the United States Commission of Education.

(b) Such Division shall, as soon as practicable, and as directed by the United States Commissioner of Education, conduct the following surveys to secure full information:

1. Regarding the extent of State or county supervision in the teaching of fine arts and other cultural subjects and the advantages of such supervision;
2. Regarding the establishment and endorsement of requirements in the several States for the certification of teachers of such subjects;
3. Regarding the extent, character, courses, and types of instruction in the fine arts and related cultural subjects offered by schools engaged in the preparation of teachers of such subjects, together with statistics as to the number of students taking such courses and the hours devoted thereto; and
4. Regarding the extent, character, courses, and types of instruction in fine arts and related cultural subjects offered in the rural schools, preparatory schools, and colleges and universities, public and private.

(c) That the sum of \$100,000 annually shall hereby be authorized for the maintenance of such a Division.

*Write your Congressman today. Tell him definitely what it means for Art Education.*

Two other bills—the Coffee Bill and the Sirovich Bill—for establishing a Federal Bureau of Fine Arts are more general in application. Read *Art Digest*, February 1st issue, pages 3 and 16.



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